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MUSIC & DRAMA

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THE

GRAMOPHONE

JANUARY 1959 ONE SHILLING AND SIXPENCE

HIGHLIGHTS FROM

"Rosenkavalier"

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THE
BERLIN PHILHARMONIC
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CLP1139

HIS MASTER'S VOICE LONG PLAY 33⅓ r.p.m. RECORD

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IMHOFS *"This year of hi fi 1959"*

THE YEAR BOOK OF 1959 HI FI EQUIPMENT
with a foreword by Percy Wilson of THE GRAMOPHONE

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* **DETAILED INFORMATION ON THE LATEST EQUIPMENT.** *Complete, illustrated list of all the finest equipment with technical specifications.*
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* **HOW TO CHOOSE HI FI.** *Notes on what to look for when choosing amplifiers, tuners, speakers, motors, pick-ups, etc.*
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With 36 pages, this exclusive Imhof presentation is lavishly illustrated, beautifully produced and packed with the latest information about equipment and about obtaining maximum pleasure from radio, records and tape. Send for your free copy now. Please use coupon or write to Dept. 11. Alfred Imhof Limited, 112-116 New Oxford Street, London, WC1. Tel: Museum 7878.

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Please send me, immediately on publication (late January), free copy of THIS YEAR OF HI FI 1959

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STEREO—the electrifying new sound by DECCA

DECCA SRG300 STEREOGRAM

Twin high fidelity amplifiers.
Three speakers, 4-speed Garrard auto-changer.
VHF-FM, Long and Medium wave radio.
Cabinet finished in light or dark walnut, with 'glide-away' doors.

95 GNS TAX PAID

Two optional extension speakers for extra stereo effect: 10 gns. tax paid

The new thrill of stereo in all its varied aspects, to entertain you and your friends, is brought to you on these three fascinating records of musical excerpts and sound effects. Marvel at the new clarity and spaciousness of reproduction of the full orchestra . . . wonder at the new life and presence lent to recorded opera . . . swing with the world's foremost bands brought to you with unparalleled realism . . . eavesdrop for a moment at an orchestral rehearsal . . . bring the main line railway and the thrills of the motor racing track right across your living room . . . transport the Tower of London and a little of Britain's heritage of pageantry into your own home.

A JOURNEY INTO STEREO SOUND

Trains; racing cars; musical excerpts—classical, operatic, light, popular and swing; Ansermet at rehearsal; The Ceremony of the Keys SKL 4001 *(12-in. stereo LP)*

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Trains and brief musical excerpts to display the capabilities of full frequency stereophonic sound STO 101 *(45 rpm stereo EP)*

SOUNDS IN SPACE

The Paris Conservatoire Orchestra, Skitch Henderson, The Chicago Symphony Orchestra, the Ralph Flanagan Orchestra, the Melachrino Orchestra, Lena Horne, The New Glenn Miller Orchestra, Julie Andrews and others join to give an exciting cross section of musical excerpts in RCA 'Living Stereo' SF-5015 *(12-in. stereo LP)*

DECCA STEREOPHONIC

RCA LIVING STEREO RECORDS

THE DECCA RECORD COMPANY LTD
DECCA HOUSE
ALBERT EMBANKMENT LONDON SE11

A

Vortexion quality equipment



Model W.V.B.

Many years of steady development have enabled us to still further improve the Vortexion W.V.A. and W.V.B. recorders.

All components which could contribute to noise or reliability are carefully measured and selected individually before incorporation, resulting in an exceedingly low background noise and distortion with frequency response within ± 1.5 db 50-10,000 c/s and ± 3 db 40-12,000 c/s at 7½" per second.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★ The power output is 4 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

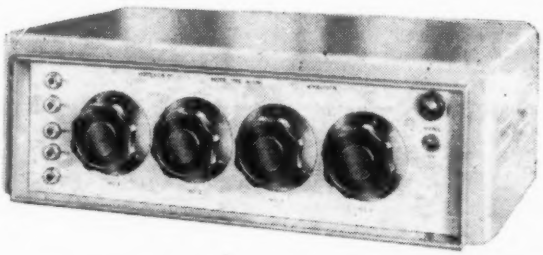
★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

Our specialised MONITOR HEAD MODEL W.V.B. has an additional head and amplifier which enables this recorder to perform a number of useful functions. The most important of these is to monitor the recorded tape a fraction of a second after it is made, and if necessary compare it by throwing a switch, with the signal before it is recorded. This allows the recording engineer to make certain that he has made a first class recording before the artists leave the studio, without the necessity of waiting while another run through is made.

Additional items may be recorded one on top of another while listening to the first, since a switch is provided for the erase, and the bias, which also acts as a partial erase, can be lowered slightly, and its new value checked on the meter. In a similar manner the original signal may be fed back and recorded, resulting in an echo, the time constant of which is controlled by the speed of the tape and the distance apart of the heads.

VORTEXION RECORDERS use a synchronous capstan motor to ensure accurate recording and playback speed.

FOUR CHANNEL ELECTRONIC MIXER



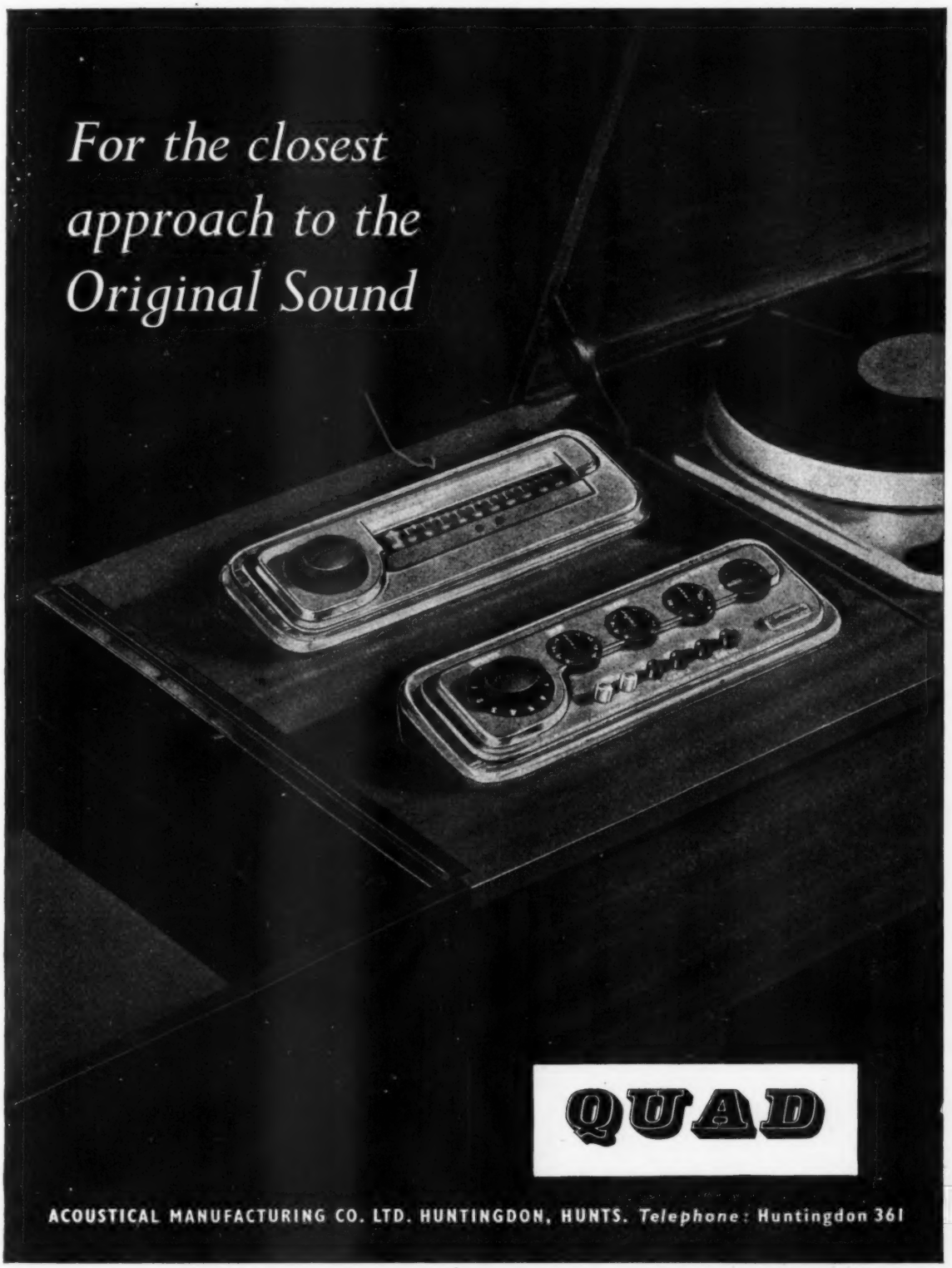
This is a studio quality electronic mixer suitable for any climate. The controls are hermetically sealed, and great care and selection of components to make certain reliable low noise operation, and individual screens prevent break through. The built-in power transformer is screened and potted, and all the microphone transformers are individually potted in selected heavy gauge Mumetal boxes. Front or rear inputs and outputs may be obtained to order. The normal output is .5 volt.

The 3-CHANNEL MIXER and PEAK PROGRAMME METER is similar to the above but has the additional meter fitted calibrated in 2 db steps from —20 db to +12 relative to l.m.w.—600 ohm. The meter is fed by the full P.P.M. 1 second time delay circuit which includes a stabiliser valve, to ensure accurate gain and calibration. The standard output is screened primary and l.m.w.—600 ohm balanced or unbalanced by switch. Inputs and outputs may be at the front or rear, and rack panel mounting is available at the same price.

Full details and prices of the above on request

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

Telephones: LIBerty 2814 and 6242-3 **Telegrams: "Vortexion, Wimbledon, London."**



Photography by Heal & Sons Ltd



STEREOPHONIC AMPLIFIER J.2-10/Mk II

Jason

The Jason J.2-10/Mk. II Stereophonic Amplifier now features an improved pick-up sensitivity of 5 mV for 10 watts output with a signal to noise ratio better than 45 db. A second pick-up input position is correctly compensated for all crystal pick-ups and has an input sensitivity of 100 mV with a signal to noise ratio of 60 db. The 12 db per octave cut of the improved filter system prevents the possibility of ringing. Stereo-centering is simplified by a speaker phase switch at the rear. Mains transformer vibration is eliminated in this compact and powerful amplifier. Morganite potentiometers matched to 1.6 db ensure identical performance from each channel. Model J.2-10/Mk. II may also be used as a 20 watt single channel amplifier. For the listener not yet ready to convert to stereo, this Jason Amplifier offers better performance for less outlay than most single channel amplifiers available to-day. *Hear Jason at your local Hi-Fi stockist or send for leaflets of this and other models in the Jason Matching Equipment Series.* (Furnishings by Heal's)

£37 . 10 . 0

JASON MOTOR AND ELECTRONIC CO., 3-4(L) GREAT CHAPEL ST., OXFORD ST., LONDON, W.1 GER. 0273/4

59 GER. 0273/4 JASON MOTOR AND ELECTRONIC CO., 3-4(L) GREAT CHAPEL ST., OXFORD ST., LONDON, W.1

How serious are you?

A Tape Recorder can be an amusing instrument capable of giving you and your friends a vast amount of pleasure at little cost. But if you are seriously interested in good music—if high fidelity means something to you—if stereophonic sound excites your eager enthusiasm—then these are the considerations that ultimately will dictate your choice.

Remember this: there's a big difference between a Tape Recorder made for the popular mass market and one like the Ferrograph impeccably built to satisfy the most exacting requirements of professional musicians and recordists the world over.

For ten years Ferrograph engineers have dedicated themselves to the development of Tape Recording and to the attainment of the highest standards of technical excellence. Indeed many of the design features today in general use and widely copied were first developed by Ferrograph technicians. We take pride in this fact—it is our contribution to the art of tape recording.

We make no apology for the fact that the Ferrograph costs more than ordinary Tape Recorders. It costs more because it reaches a much higher standard of performance. If it is your intention to make recordings of the highest professional quality or to enjoy the utmost realism from commercial pre-recorded tapes, nothing less than the incomparable Ferrograph will satisfy you.



SERIES 66
For installation into own cabinet.
Model 66N 3¾/7½ i.p.s. 84 gns
Model 66H 7½/15 i.p.s. 88 gns.

SERIES 3A
In portable cabinet in black rexine with detachable lid.
Model 3A/N 3¾/7½ i.p.s. 79 gns.
Model 3A/NH 7½/15 i.p.s. 86 gns.

SERIES 3S
With optional stereo sound attachment.
Model 3S/N 3¾/7½ i.p.s. 89 gns.
Model 3S/NH 7½/15 i.p.s. 96 gns.
Stere-Ad Unit 30 gns. extra.

STEREOPHONIC MODEL
With full stereophonic recording and playback facilities.
Model 88 7½/15 i.p.s. 105 gns.

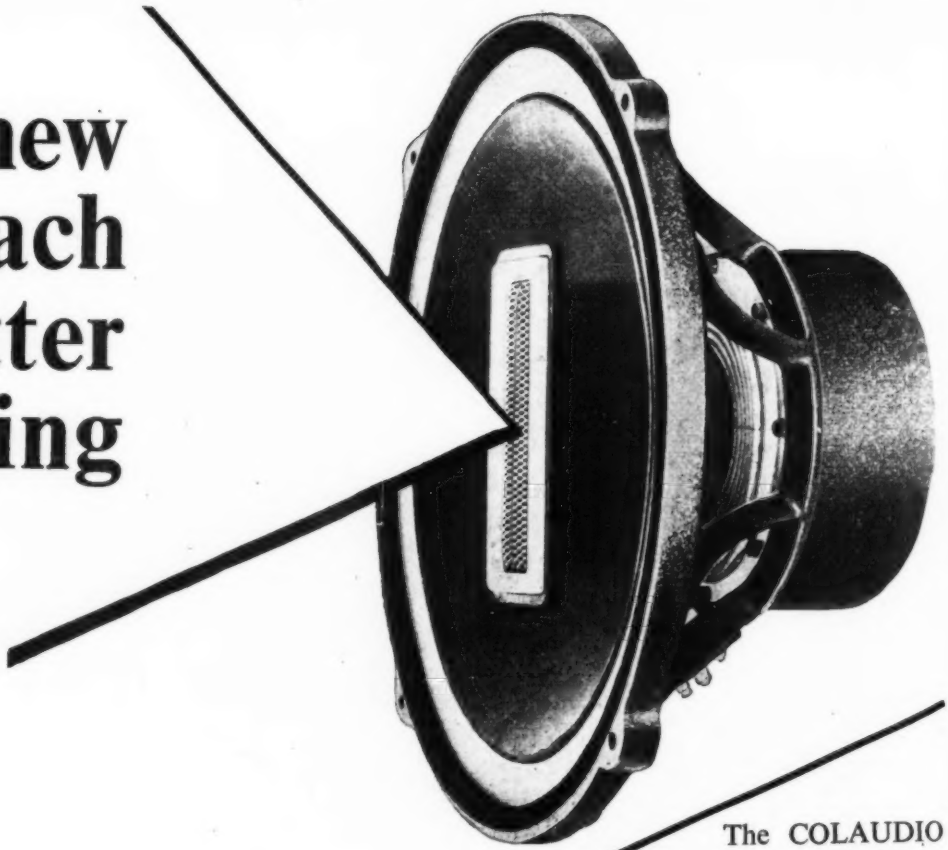
The Incomparable **Ferrograph**

BRITISH FERROGRAPH RECORDER CO. LTD.

(A subsidiary of The Ferrograph Company Ltd.)

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. . . a new approach to better listening



The COLAUDIO provides a new incentive to listening, creates a new realism in reproduced sound, adds a new beauty to music and the finer nuances of speech. Combining a 15 in. direct radiator bass loudspeaker with two direct radiator, pressure-type high frequency reproducers in column form, the COLAUDIO is the culmination of over thirty years research, development and manufacture of loudspeakers for all purposes. Its perfection of tone can be truly appreciated only by an aural test—once heard, you will never be satisfied until you install one in your own reproducing equipment.

ESSENTIAL DATA

Nominal Size	15"
Peak Power Handling Capacity	25 watts
Voice Coil Diameter	3"
Total Flux	290,000 Maxwells
Frequency Response	30-15,000 c/s
Bass Resonance	35 c/s
Impedance at 400 c/s	15 ohms

CELESTION

COLAUDIO

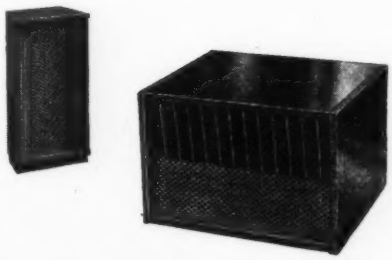
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E·A·R
Stereo Library Reproducer

Elegance and distinction of appearance are combined with faultless performance of Stereo and conventional records in this new model. Twin E·A·R 3-watt amplifiers and two large elliptical speakers.

With matching cabinet speaker ERP7 **49 gns.**
Library Reproducer only **39 gns.**





An E·A·R DIAMOND STYLUS
. . . for your LP's

To ensure longer life for your favourite LP and Stereo records use an E·A·R Diamond Stylus. Specify E·A·R model and pick-up details when ordering.

£2.12.6

Stereo and Monaural?

. . . enjoy the best of both with these E A R record reproducers

If you are deciding to "go stereo" . . . . why wait?
E·A·R Stereograms not only give you stereophonic sound with all its vivid sense of space and direction, but give you better than ever reproduction from your ordinary records.

And remember, E·A·R Stereo is REAL Stereo
Every model—even the 20 gns. Music Maker—incorporates two completely separate amplifying channels operated by one set of controls for varying volume and tone.



Both the Stereo Library Reproducer and the Triple-Four Stereogram are ready for Stereophonic Radio input as soon as transmissions begin.



A new **Ultra-Linear** Stereo Amplifier with all the important features of the conventional Triple-Four Amplifier, this model incorporates twin, 5-watt push pull units operated by a single set of controls for Volume, Bass and Treble, plus Stereo Balance, and input switching . . . and gives 10 watts if used monaurally. **17 gns.**



STEREO EAR SOUND

E·A·R
Triple-Four Stereogram

Stereo plus incomparably better reproduction of ordinary recordings, brought to you by the world's most famous portable gramophone! Input Switching for Stereo/Standard Tape or Radio, twin amplifiers, three internal speakers. Use either one or two external speakers for full stereo.

39 gns.

ERS9 Extension Speaker **7 gns.**
(Bass and Treble units in matching case).



There are E·A·R Stereograms from 20 gns. to 65 gns. and more than twenty E·A·R Mains and Transistor Models for the superb reproduction of conventional recordings.

Post coupon below for 12 page folder on stereo models and/or 6 page folder describing all other models in the standard E·A·R range.

Please send literature on the items marked.

☐ *Portable and Cabinet Stereograms.* ☐ *Standard Portables.* ☐ *Transistor Portables.*
☐ *Standard Cabinet Models.* ☐ *Balanced High Fidelity Units.* ☐ *Radio Record Players.*

Please write name and address on margin of page.

ELECTRIC AUDIO REPRODUCERS LTD.

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Stereo facts for the *serious listener*



Tallboy—*above*

Model 351T (Teak)	£45
Model 351M (Mahogany)	£42
Model 351W (Walnut)	£42

Lowboy—*below*

Model 352T (Teak)	£45
Model 352M (Mahogany)	£42
Model 352W (Walnut)	£42





DU120 Duplex Coaxial FULL RANGE LOUDSPEAKER

£19 10s.

THERE EXISTS in our mind no doubt that the future of high quality sound reproduction lies in stereo.

Some years experience with stereo tapes showed the importance of this medium to the specialist: the release of stereo discs makes a vast quantity of recorded material available to the general listener.

Stereo does not change the requirements for actual quality of reproduction: it adds to that quality breadth, spaciousness and realism.

The choice of a loudspeaker for stereo, therefore, is no less critical than before. There is no magic in stereo: two good loudspeakers still sound better than two poor ones. Whether two poor ones sound better than one good one is, perhaps, a matter of personal preference. For serious listening, the choice will almost be for the one good one.

Satisfactory stereo performance can only be achieved by the use of loudspeakers having similar characteristics. If dissimilar loudspeakers are employed the position of solo instruments in particular will vary with frequency and the true stereo effect will be lost.

The VITAVOX Type DU120 Duplex Coaxial Loudspeaker has characteristics admirably suited to stereo. HALLMARK Loudspeaker Systems incorporate this unit in an acoustically designed enclosure of elegant appearance.

The purchase of one HALLMARK Loudspeaker system now, will enable you to enjoy to the full your monophonic records and radio programmes—the addition of a further one when you have installed a stereo pick-up and amplifier will unfold to you the true potentialities of this new medium.

VITAVOX Hallmark LOUDSPEAKER SYSTEMS

and DU120 Duplex Coaxial FULL RANGE LOUDSPEAKERS

Of the first year's production of the Type DU120 Loudspeaker, 90% were exported, 75% of them to hard currency areas where the choice of the world's loudspeakers is freely available. Your dealer should now hold this loudspeaker in stock but please approach us if you experience any difficulty in obtaining supplies.

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Pardon our blushes—

but we do feel very honoured, if not a little embarrassed at times, when we receive such glowing praises from the many satisfied users of Brenell tape recording equipment. To quote but a few—

From a HI-FI FAN

. . . in comparison with all other popular makes of recorders on the market, including the very expensive ones, I find that it is by far the best. The quality of reproduction is excellent and, as you claim, it has every worth-while feature at a price anyone can afford . . .

M.N.

From a MUSIC LOVER

. . . Not being very rich, I am no "Hi Fi" man, neither am I exactly a tin ear, and I am of the definite opinion that the Brenell is as good a recorder in the right price range that any normal music lover could buy; personally it has been one of the best instruments that I have ever . . .

J.M.

From a HEADMASTER

. . . the recorder has been assembled and we are highly delighted with our preliminary tests and look forward to doing some useful work with it in the education of our children . . .

A.S.

From an INSTRUCTOR

. . . I would like to add a few remarks on this machine which has now been thoroughly tested for the recording and reproduction of music, singing and speech. The quality of recordings made on it is startlingly superior to that given by other machines in both the same and much higher price ranges . . .

R.T.

From a FIRST EVER Testimonial

. . . I am writing to tell you that I am delighted with the instrument and to thank you for having given me so many hours of pleasure. . . . To the best of my memory this is the first "unsolicited testimonial" I have written, you are welcome to use it as you will . . .

H.L.



THE BRENELL ★★★ THREE STAR

- ★ Three recording speeds, 1⅞, 3¾, 7½ i.p.s.
- ★ Frequency compensation at all speeds
- ★ Push Button operation (interlocked)
- ★ Printed circuit amplifier
- ★ Separate Bass and Treble controls
- ★ High-quality loudspeaker (8 in. by 5 in.)
- ★ Spool sizes up to 7 in. to take standard pre-recorded tapes. (All E.M.I. pre-recorded tapes are on 7 in. reels)
- ★ Pause control
- ★ Digital revolution counter
- ★ Modern style wooden cabinet designed for improved acoustic performance

LIST PRICE

58 GNS.

Including 1200 ft. tape, empty spool and quality microphone

For the professional recordist there is the versatile BRENELL Mk. V MODEL

4 recording speeds. 3 independent motors. Permits use of 8½ in. reels. Price including 1200 ft. of tape	64 gns.
Unit items:	
Tape deck with provision for extra heads	28 gns.
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STEREO REC./PLAYBACK (including mounting rack)	£93 16s. 0d.

Send for full details of these models and Stereophonic/dual track record playback equipment to sole manufacturers:

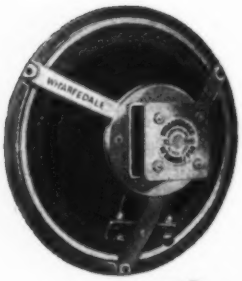
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Brenell PERFORMANCE IS TRUE-TO-LIFE PERFORMANCE

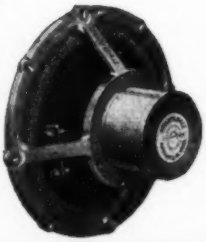
GD16

A NEW WHARFEDALE UNIT 8/145

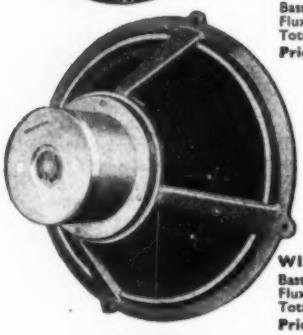
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Low fundamental resonance, smooth response due to foam suspension and fitted with aluminium voice coil and centre dome for extended high frequency response. Powerful magnet system giving high sensitivity.



COLUMN 8/145
Bass Resonance 45/55 c/s.
Flux Density 14,500 gauss.
Total Flux 60,000 maxwells.
Price (inc. P.T.) 146/11



10 in. BRONZE/FSB
Bass Resonance 30/38 c/s
Flux Density 10,000 gauss
Total Flux 39,500 maxwells
Price (inc. P.T.) 111/3

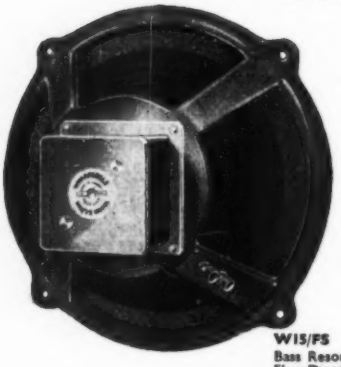
W12/FS
Bass Resonance 30/35 c/s
Flux Density 13,000 gauss
Total Flux 145,000 maxwells
Price 205/-



GOLDEN/FSB
Bass Resonance 30/38 c/s
Flux Density 14,500 gauss
Total Flux 60,000 maxwells
Price (inc. P.T.) 174/11



SUPER 8/FS
Bass Resonance 45/55 c/s
Flux Density 14,500 gauss
Total Flux 60,000 maxwells
Price (inc. P.T.) 139/11



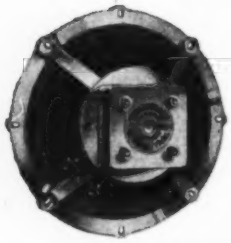
W15/FS
Bass Resonance 25/30 c/s
Flux Density 13,500 gauss
Total Flux 180,000 maxwells
Price 350/-



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Bass Resonance 30/38 c/s
Flux Density 17,000 gauss
Total Flux 190,000 maxwells
Price 350/-



SUPER 3
Flux Density 14,500 gauss
Total Flux 60,000 maxwells
Price (inc. P.T.) 139/11



8 in. BRONZE/FS/AL
Bass Resonance 45/55 c/s
Flux Density 10,000 gauss
Total Flux 39,500 maxwells
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W10/FSB
Bass Resonance 30/38 c/s
Flux Density 16,000 gauss
Total Flux 84,000 maxwells
Price (inc. P.T.) 262/4

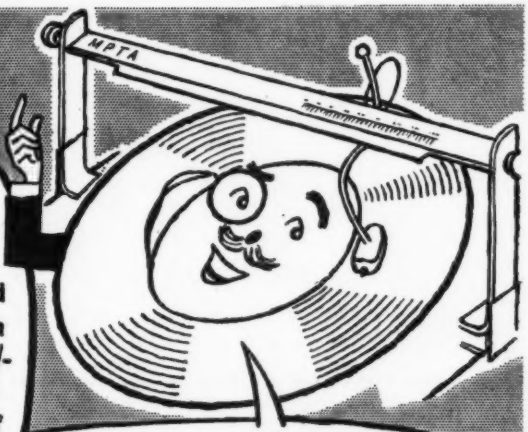
Illustrated, descriptive leaflet and cabinet construction sheet free on request.

FOAM SUSPENSION is used on all the above units. Its resilience reduces the incidence of distortion at low frequencies, and the softness improves dissipation of middle and high frequency vibrations at the edge of the cone, resulting in all-round improvement in the smoothness of response.

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SIR MONTAGUE MONAURAL:
"I represent over 4,000 classical L/P's at your service in the L/P Record Library. Although we each only cost approximately 1/- per week to borrow, we know we are records of exceptional merit because the critics said so."

THE HON. PERCIVAL PERFECTION:
"I'm being played with the Mackie Parallel Tracking Arm and I sound much better this way - particularly at the end, and the Mackie keeps me in tip-top condition."

The L.P.R.L. Classical Catalogue is a MUST for all record connoisseurs. The only comprehensive list of all classical L/Ps approved by the critics. Over 4,000 records listed. Also contains a wealth of information on all aspects of Hi-Fi recording and reproduction.

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"I'm Lady Virginia Factory-Fresh. I'm unblemished, unplayed and free from static. In fact I'm quite perfect. For all my virtues I don't cost any more than any other record because I'm from the LPRL Factory Fresh Sales Service."

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"I'm the latest addition to the family. I am in the L/P Record Library or available to order (Factory Fresh) for your own collection."

"THE REAL THING"
A short history of High Fidelity from cylinder to stereo disc. During January this programme will be presented as follows:—
Jan. 14th. Windsor Gramophone Soc., Olive Branch Restaurant.
Jan. 15th. Portsmouth Music Lovers' Club, 356 London Rd., Northend.
Jan. 26th. Putney Gramophone Soc., "Star & Garter", Putney Embkt.



STANLEY STYLCLEAN:
"I'm Stanley Stylclean. I help to keep all my record friends in Factory Fresh condition. Although I will most likely outlast your lifetime I only cost 1/9d plus 3d for postage."

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SUCH A PERSONAL SERVICE: Choosing records at Imhofs is a relaxing, rewarding experience. You'll receive a warm, friendly welcome from our fully qualified sales staff who quickly become acquainted with your preferences and tastes. Each of our three principal record departments is under the personal supervision of its own Manageress—Classical (Ground Floor) Miss Fowler: Popular (Imhofs famous self-service Melody Bar, Lower Ground Floor) Miss Bloom: Export (1st Mezzanine) Miss Sheffield. You can rely upon them, and their assistants, to select the best available recording of any given work, if you are uncertain in your choice.

UNRIVALLED FACILITIES FOR CHOOSING AND LISTENING: The layout of our Classical Record Department has been completely modernised with new, comfortable audition rooms equipped with high fidelity instruments. On display you'll find thousands of records to look through at leisure, cleverly sub-divided to facilitate self-selection. Or, if you prefer, seek assistance from our skilled staff.

113 YEARS' EXPERIENCE: We've been established now for over a century and have been selling records since they were first invented. Our famous Records-by-Post Service was started as long ago as 1897 and is now the largest in Europe.

EUROPE'S LARGEST STOCKS: We can readily supply any make or speed of record currently available in Britain and are well-known for our wonderful selection of Continental recordings.

TOP PRIORITY: Close liaison with manufacturers enables us to place orders in advance and, because of the volume of our business, many of them give us priority in allocating records in short supply.

RECORD TOKENS FOR ALL MAKES OF RECORD: Imhofs own Record Tokens are available at values from 10/- upwards for *any* record(s). You can have the records sent to any address in the world.

SPEEDY REPAIRS & MAINTENANCE: At our Service Shop on the First Floor. There you can have new diamond or sapphire styli fitted while-you-wait and choose from an extensive range of accessories. Small repairs are quickly dealt with or, for larger jobs, book an appointment for an engineer to visit your home on same-day service.

MONTHLY ACCOUNTS (HOME & ABROAD): This popular pre-war service, now re-started, means you can buy your records as-and-when-you-like and make one payment for them later. This is not an "instalment plan" and there is no extra charge for this service.

the world IMHOFS?

store to offer:

UNIQUE POSTAL INSPECTION SYSTEM: Wherever you may live, you can safely order by post from Imhofs. Before dispatch, each record is meticulously examined and is guaranteed to reach you in mint condition.

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EXPORT ORDERS TAX FREE—SPECIAL TERMS FOR H.M. FORCES OVERSEAS: Imhofs export every make of record tax free. All orders over £10 value dispatched postage and packing free. Orders from H.M. Forces serving abroad for LP's and 45's dispatched postage and packing free, whatever the value.

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SYMPHONIES	☐	*JAZZ—TRADITIONAL*	☐
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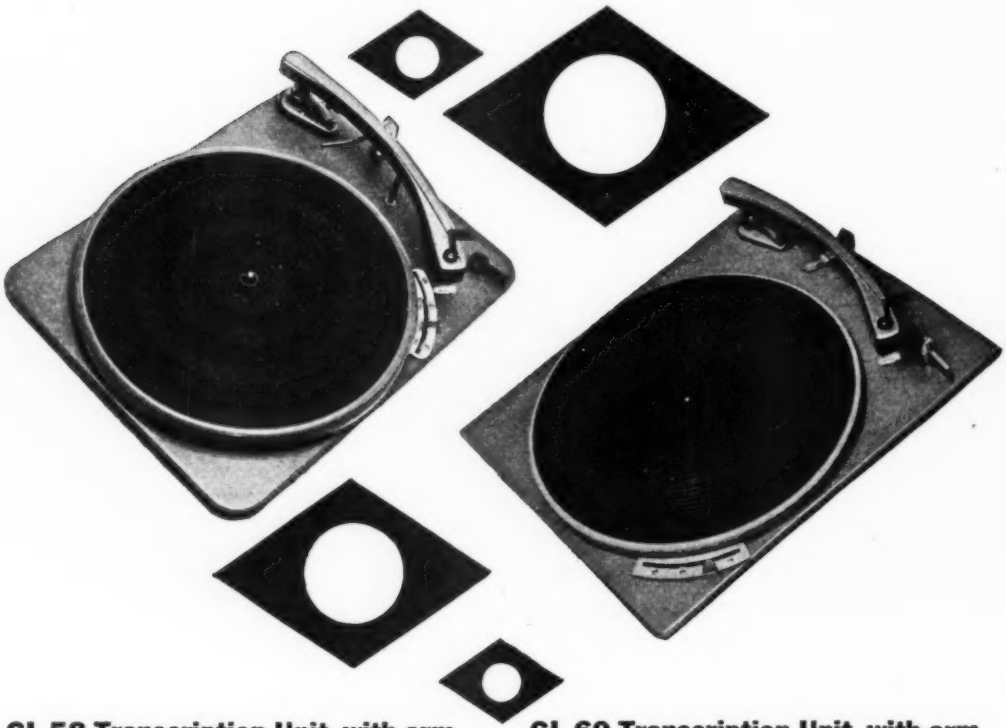
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ONE NAME

TWO FINE TRANSCRIPTION UNITS
THREE FINE CARTRIDGES



GL 58 Transcription Unit, with arm

The extremely popular Goldring-Lenco unit with the unique vertical drive system, continuously variable speed control, and pick-up lowering device. For Stereo and Monaural reproduction. Fitted with the new Goldring G.60 fully adjustable transcription arm incorporating the unique nylon slide-in platform.

GL 60 Transcription Unit, with arm

The new de luxe Goldring-Lenco unit with die-cast non-magnetic 8 lb. turntable. Drive similar to the GL 58. Continuously variable speed control, and pick-up lowering device. For Stereo or Monaural reproduction. Fitted with the new Goldring G.60 fully adjustable transcription arm incorporating the unique nylon slide-in platform.

The G.60 transcription arm as fitted to these models is available separately for conversion of previous Goldring-Lenco units to stereo operation.

600 CARTRIDGE — The established variable reluctance turnover cartridge for high quality monaural reproduction. Diamond stylus for LP, sapphire stylus for 78 rpm.

580 CARTRIDGE — Similar to the "600" but with sapphire styli for LP & 78 rpm

700 CARTRIDGE — —available shortly. The new variable reluctance Stereo cartridge, with 0.0005" tip radius diamond stylus.

The name is **Goldring**

Goldring Manufacturing Co. (Gt. Britain) Ltd., 486 High Rd., Leytonstone, E.11. Leytonstone 8343



What is High Top Response?

- *Mastertape is made to carefully controlled formulas.*
- *Mastertape is anti-static and free from curl.*
- *Long Play Mastertape Polyester base is as strong as mild steel.*
- *Mastertape has extremely low background noise.*

The wise owl knows all about high top response, for it means simply the ability to capture sounds of extremely high register, faithfully and accurately. Mastertape can both capture *and reproduce* every sound with the utmost clarity in a way that must be heard to be believed. High top response also means that Mastertape can record efficiently at lower speeds with maximum possible brilliance.

Mastertape

MAGNETIC RECORDING TAPE BY

M.S.S. RECORDING CO. LTD., Colnbrook, Bucks.

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Attractive, ideal tape storage. Stoutly bound book containers in red black and gold, with transfer numerals, holding two 7" reels of tape. Price 7/6d. Bookrack to hold six books - 17/6d. Set of 6 books and rack 62/6d.



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If you are somewhat *CONFUSED* about High Fidelity *(Monaural or Stereo)*— please read this . . .

There must be many people—you may be one of them—who are already "sold" on the unique entertainment and listening pleasure that High Fidelity can give. But as you look around and wonder what and where to buy, you may find that the staggering variety of equipment now available makes your choice more difficult instead of more easy.

Our business is based on offering a straightforward, sincere approach to your individual problems. We are ourselves manufacturers of Audio Amplifiers, Radio Feeder Units, Tape Recorders, Speaker and Amplifier Cabinets and complete custom-built Hi-Fi Radio and Record Reproducers.

We are able to offer this range of High Quality products, backed by a wealth of technical experience, at exceptionally low prices for the simple reason that we deal direct with you, the customer, and not through wholesalers and dealers.

We are also Retailers and of course supply any audio equipment advertised in this and other publications in the field. Our policy here is quite firmly to recommend only equipment we know to be value for money and which matches up to the high standards we have set for our own products. Whatever equipment you decide on, we can fit it in your existing cabinet or in a new cabinet.

Our long and specialised experience and our technical resources are freely at your disposal, and if you are "new" to High Fidelity you will find this an invaluable guide in making a wise choice from the bewildering variety of possible combinations now available. You will also find it will save you considerable expense. Our Mr. Reynolds is accustomed to dealing with enquirers ranging from the completely untechnical, who come in saying, "I am afraid I know nothing about High Fidelity but would like really excellent reproduction from my records . . ."; to the highly technical customer requiring really expert guidance with a sticky technical problem. We are fully equipped to demonstrate all the latest developments in the Audio field, especially the revolutionary new stereophonic techniques.



Mr. JAMES
Commercial Manager



Mr. REYNOLDS
Chief Engineer

- *The more links in your chain that you buy from us, the more responsibility we can take for the final results. If you buy all the items from us we can take full responsibility for the final results.*
- *YOU have the money to spend—WE have the resources and service to offer.*

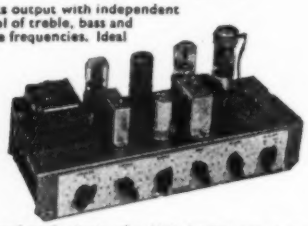
Two Don'ts

- *Don't buy a cheap gramophone unit —record wear will be excessive and expensive. Don't go for fancy styling to the exclusion of quality results or components. Adequate ventilation is vital to sustained performance.*

SEND NOW for our FREE CATALOGUE. It will save you pounds. Full credit facilities available.

No. 1. "SYMPHONY" AMPLIFIER

5 watts output with independent control of treble, bass and middle frequencies. Ideal



for forming the basis of a high fidelity set-up or for adding a second channel for stereo.

Manufacturer's price—only 12 gns.

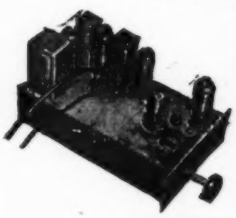
"SYMPHONY" COMPLETE STEREOPHONIC AMPLIFIER



Possesses all the features and tone controls of our single No. 1 "Symphony" Amplifier but gives 5 + 5 watts at superb quality. Has facilities for single monaural and dual monaural from disc, radio and tape together with stereo disc. No additional pre-amps or power required.

Manufacturer's price 19 gns.

"SYMPHONY" SWITCHED F.M. TUNER KIT



Ideal for adding very high quality radio. Light, Home and Third at the turn of a switch. Automatic frequency control eliminates "drift."

Manufacturer's price —only 9½ gns.

Ready built 15 gns.

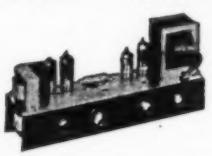
"EMPRESS" STEREOPHONIC RADIOGRAM CHASSIS



8 valves, ganged Bass Treble and Volume controls, single and dual monaural, stereo balance control. F.M. bands. 3½ + 3½ =7 watts output.

Price 27 gns.

"EMPRESS" STEREOPHONIC AMPLIFIER



Complete, requires no extra pre-amp. 3½ + 3½ = 7 watts output. Takes radio, monaural and stereo disc and tape recorder straight in.

Our price only £8

"SYMPHONY" COLUMN LOUDSPEAKER CABINET



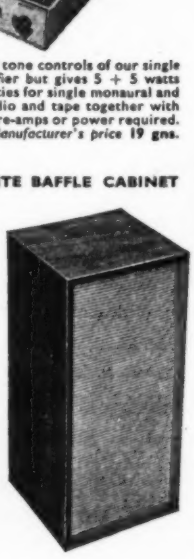
as reviewed so favourably by Mr. P. Wilson, Technical Editor of "The Gramophone."

Price (in the white)—13 gns. including all interior linings. Can be finished off as required. Recommended speaker, Wharfedale Super 8/FS/AL.

"SYMPHONY" INFINITE BAFFLE CABINET

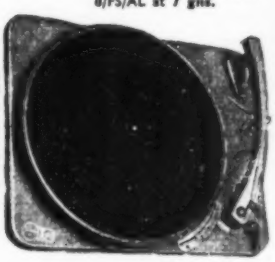
provides fantastic quality reproduction yet measures only 23½"x11"x10½". *Price (in the white) each* £5.10.0

Two are very suitable for stereo or dual-monaural. Recommended speaker. Wharfedale Super 8/FS/AL at 7 gns.



The GOLDRING latest model GL58 Transcription Unit, fitted with Ronette Stereophonic Monaural pickup cartridge and diamond stylus (essential for stereo).

Price £29.3.10



Wonderful new

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Minimum deposit as low as one-ninth if required. Balance over 8 to 12 months

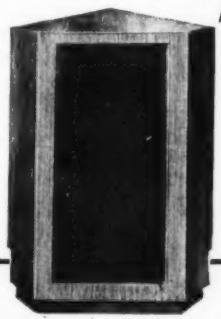
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Todays most Brilliant 25 watt Hi-Fi System



Model HF25SCA

The new Pye De Luxe 3-Speaker System

Fine walnut veneered cabinet houses a 15" bass unit, a mid-range unit and a 4" tweeter. Frequency range: 20-20,000 *c.p.s.*

Today, the design and manufacture of high fidelity equipment is a specialist business, calling for knowledge and techniques of the highest order. The Pye system featured here was produced in our High Fidelity Division—an organisation devoted solely to the production of equipment of this type—and is recognised to be one of the finest available in its power rating.

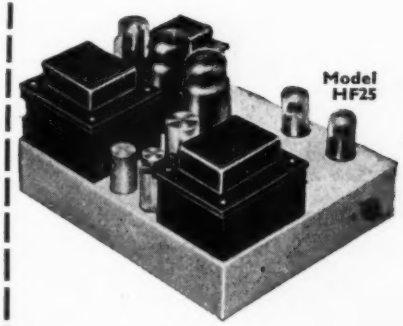


Model HFTIIIW

The Pye FM/AM Tuner

Built-in power pack; 8 valves; A.G.C. on both AM and FM; stabilised permeability tuning; phase discriminator; attenuators for AM and FM outputs. Copper finished control panel.





Model HF25

The Provost 25-watt Amplifier

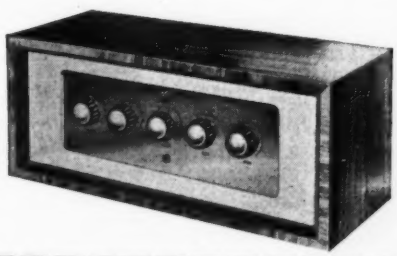
A frequency coverage of 2-160,000 *c.p.s. with infinite damping factor.*

Special Collaro Type 4T200 Transcription Units finished in matching copper colour are also available price £19.10.0. (Tax paid)

Model HF25AW

The Proctor Control Unit

Provides smooth, highly flexible controls and facilities for four inputs; 5 types of pick-up compensator; selector, bass, treble and filter controls. Copper finished control panel.



See your PYE Dealer

MODEL HF25 SCA	**MODEL HFT III W**
55 gns.	35 gns. tax paid
MODEL HF25	**MODEL HF25 AW**
28 gns.	16½ gns.

B

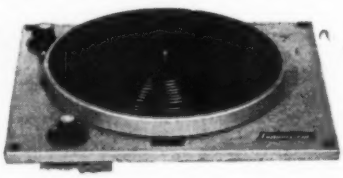
✻ increasing demand for

Connoisseur

equipment makes it necessary for us to move to larger premises

Connoisseur Variable 3-speed Gramophone Motor

New features include a large stroboscopic disc beneath the turntable, viewed through a reflecting mirror with an internal light source. All revolving shafts are precision ground and lapped to mirror finish. They run in new nylon graphite type bearings which are adjustable so that full accuracy can be maintained throughout its life.



Connoisseur Pick-up

With three interchangeable heads for microgroove, standard and older records, available with diamond or sapphire stylus. Frequency range 25-20,000 cps ± 2 d/b's, 400 ohms model gives 15 M.V. output from the average LP disc; 25 M.V. from a standard 78 r.p.m. recording.



Connoisseur HQ 20 Amplifier and Pre-Amplifier

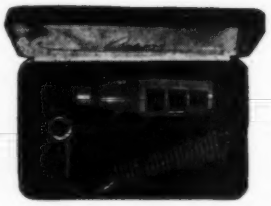
Both units are built to the highest electrical and mechanical standards and incorporate the latest developments in audio technique. High power output allows the reproduction of peak passages without overload or distortion.



A R SUGDEN & CO [Engineers] LTD

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the perfectionist's

microphone

The thrilling acoustic quality of the Cadenza Ribbon Microphone is something that every recording enthusiast has wished for. This is no microphone for the mediocre—the Cadenza is a superb instrument that will do full justice to the finest performers and the best of recording equipment alike. With a virtually flat output over the entire 50 - 12,000 cps range, gems of tone and clarity that make the original performance sparkle are caught and held by the wonderful Cadenza ribbon microphone. Yet it is not in the 'expensive' price class; its moderate cost places it within the reach of every discriminating devotee of recorded sound.

Cadenza REGD.

ribbon microphone

designed and manufactured in England

Microphone with dual impedance head, in presentation case. 8½ gns.

Microphone (dual impedance head) and tripod desk stand, with 11 ft. of cable. 10 gns.



Styling: Peter Bell, M.S.I.A.

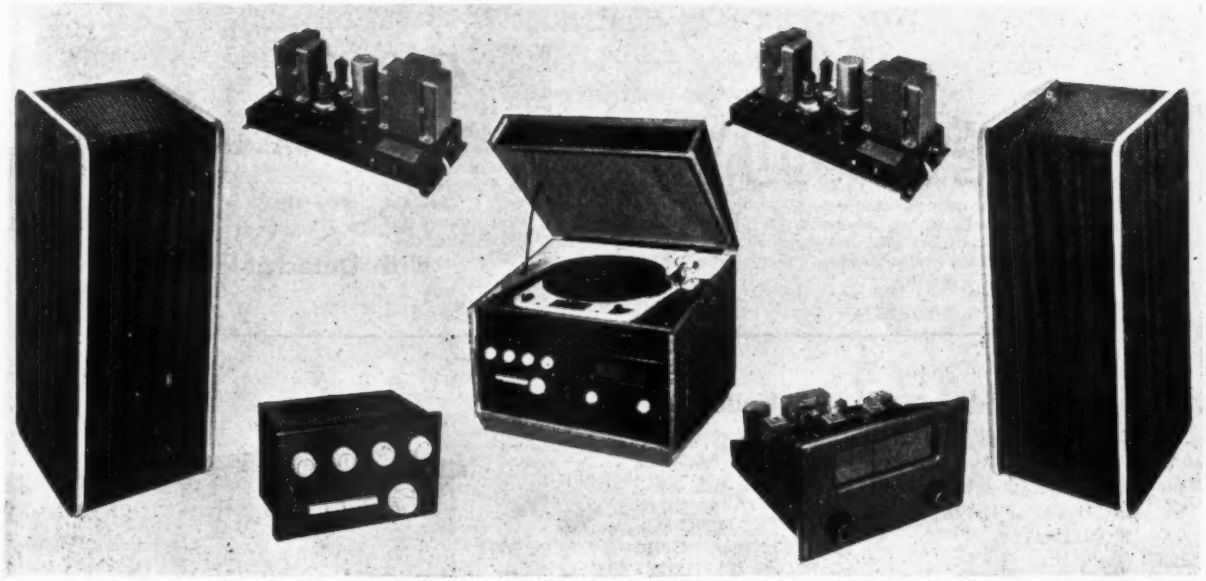
Send now for illustrated folder or ask your radio dealer

Simon Sound Service Ltd

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A complete Home Hi-Fi Stereo System

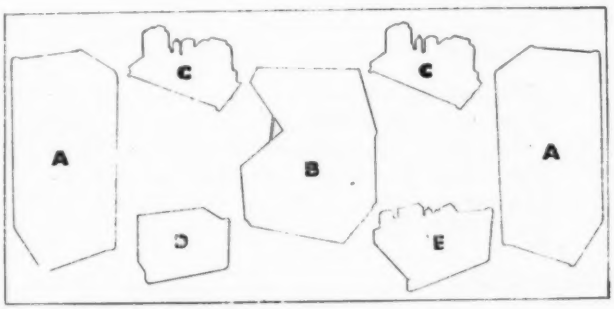
The composite illustration shows a typical group of equipment forming a complete Stereo System and in fact comprises the equipment which we used for our Stereo Demonstrations at the recent Northern Audio Fair, rated by many as the most convincing demonstration of Stereo at the Fair.

A standard **RD JUNIOR Table Cabinet (B)** (£12.10.0*d.*) is used to house two **RD CADET Amplifiers (C)** (£10.10.0*d. each*) together with the **RD JUNIOR Stereo Control Unit (D)** (£18.10.0*d.*) and the **RD JUNIOR FM Unit (E)** (£25.19.0*d. incl.*) The Motor Unit is a Garrard 301 Model with Garrard TPA12 Arm, which may be used to house a variety of Stereo cartridges. Alternative Motor Units which may be housed in a standard cabinet include the new Garrard 4HF and the Philips AG2009—an excellent unit at a very moderate price.

If the use of a Crystal or Ceramic cartridge is contemplated then the **RD CADET Stereo Control Unit** (£12.0.0*d.*) may be used in place of the JUNIOR model while an alternative to the FM Unit illustrated, would be the new **RD JUNIOR Switched FM Unit** (£15.17.2*d. incl.*).

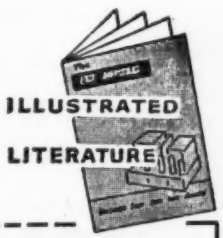
The loudspeakers illustrated are two of the new **'1284' 3-way Speaker Systems (A)** (£26.10.0*d. each*) which ideally meet the requirements of practically any domestic High Fidelity System whether monaural or stereo.

★ ***Available from leading Hi-Fi Specialist Dealers throughout London and the Provinces***



RELIABILITY...

An unusually high standard of workmanship, allied to first class components and materials, ensures long term reliability; a factor reflected in the unconditional TWO YEAR GUARANTEE which covers every RD Unit made.



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☐ Units for a complete Stereo System

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'RODEVCO WORKS' 4-14 BARMESTON ROAD CATFORD LONDON, S.E.6 HITHER GREEN 7424/4340

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AURAL BALANCE CONTROL

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with Detachable Speakers

PRESENT THE **'PHILADELPHIA'**

DUAL CHANNEL PUSH-PULL AMPLIFIER DELIVERING UP TO 6 WATTS EACH SIDE or 12 WATTS MONAURALLY.

TREBLE CUT & BASS LIFT

MATCHED PAIR OF DETACHABLE SPEAKER UNITS EACH USING ONE HIGH FLUX DENSITY 12" SPEAKER AND ONE 4" TWEETER.

INCORPORATES 'Exclusive' *AURAL* BALANCE CONTROL. AN ELECTRONIC BALANCING SIGNAL ENSURING PERFECT STEREOPHONIC SOUND IRRESPECTIVE OF ROOM ACOUSTICS OR SPEAKER POSITIONING.

PROVISION FOR F.M. TUNER, **16 gns.** extra.

ALTERNATIVE MOTORS AND PICKUPS AVAILABLE.

The world's most unique Stereophonic Equipment —satisfying those who seek high quality sound reproduction at moderate cost and yet desire something better than ordinary mass produced equipment. Made by Britain's only manufacturer specialising 100% in stereophonic sound.

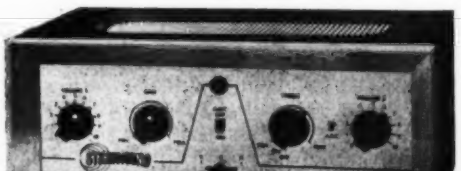


'Philadelphia' with Speakers and Amplifier, **56 gns.** Motor Equipment Extra.

MILAN AMPLIFIER

Incorporates the same amplifier as used in the 'Philadelphia', housed in attractive cabinet, size 14" wide by 6½" high by 8" deep. Two gram and one radio inputs. A.C. Mains 200/250 volts 50 c/s.

Matched pair of Speakers in floor-standing cabinets **19½ gns.** (as above)



"STEREOSOUND" Equipment is on sale throughout the world—All Home and Export enquiries direct to STEREOSOUND PRODUCTIONS LIMITED, Capital Works, 12/14 Wakefield Road, Brighouse, Yorkshire. Telephone: BRIGHOUSE 2084. Grams. and Cables: CAPITAL, BRIGHOUSE.

London Showroom: "DISCURIO" 9/11 Shepherd Street, MAYFAIR W.1.

WORDS OF WISDOM FROM HI-FI KNOW HOW



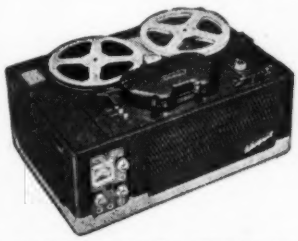
"He who buys Hi-Fi without expert advice falls in cart"
"He who purchases at Audio House falls on feet"

The purchase of high fidelity equipment and its installation to obtain completely satisfying sound can be a puzzlement to many people. Quite a few without seeking the best advice unwittingly become owners of equipment which fails to give the performance expected of it. It need not be a complicated business to remedy the matter. It might need a modification or two—perhaps an extra speaker—to bring the system up to standard. Such problems, however, can be avoided at the outset by obtaining the best advice, when purchasing, from fully qualified dealers like those at Audio House who have all the "know how" on hi-fi for any particular situation.

REFLECTOGRAPH 500

Based on the well-known RR102 previously supplied in limited quantities to Broadcasting Authorities, Recording Studios and Laboratories.

"Will take a foremost place amongst domestic tape recorders throughout the world".
—P. Wilson (*The Gramophone*)

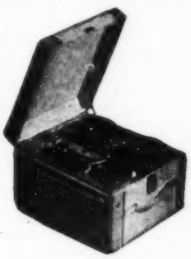


Now restyled with attractive added features and designated Model 500. Entirely self-contained. Separate record and replay heads—two independent amplifiers.

Push button controls with safety latch for record button. Clock type tape position indicator. Complete with output amplifier, two matched loudspeakers. **94 gns.**

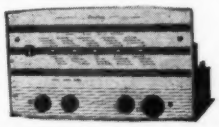
HARTING

The Harting Portable Tape Recorder is a 2-speed model—7½" 3¾ i.p.s. It gives exceptionally good quality and is very simple to operate. Its handsome appearance and magnificent performance make it one of the finest recorders available. Price **82 gns.**



Have you sent for details of our Audio Tape Library?

ARMSTRONG ST.3. AM/FM TUNER



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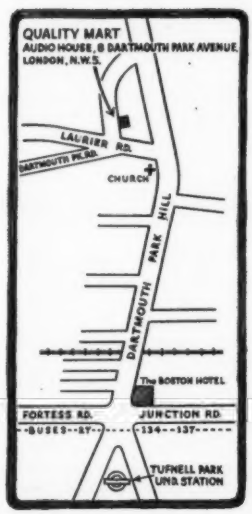
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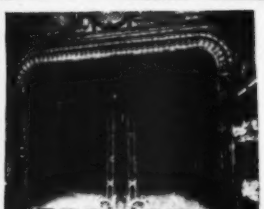


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QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

Simon Boccanegra

EVERYTHING else I have heard on the gramophone during the past quarter pales beside the new H.M.V. set of *Simon Boccanegra*. My enthusiasm is due in the first place to affection for the opera itself, a favourite of mine ever since 1930. At that time I was living in Vienna, where there was a new and resplendent production of the work in Werfel's translation under Clemens Krauss, with Maria Nemeth and Wilhelm Rode in the cast. It was a revelation—my first revelation—of what supposedly "minor Verdi" could be like in a thoroughly prepared and first-rate revival; others had a similar experience with Busch's *Forza del Destino* in Dresden, or with the Bruno Walter-Carl Ebert *Macbeth* (with Sigrid Onegin) in the Charlottenburg Opera of Berlin; for this was the great period of the Verdi renaissance in the German-speaking countries. Some years later I heard *Boccanegra* again : this time in Zürich, with the then comparatively unknown Marko Rothmüller in the title-role, and I remember writing in THE GRAMOPHONE what publicity men would call a "rave notice" of his performance. *Boccanegra* did not reach England until the highly enjoyable Sadler's Wells revival of 1948; and to this day it has not been heard here in Italian.

Goodness knows why not. The opera has the reputation of being "gloomy"; which really means that it has a powerful sense of atmosphere : partly a sinister atmosphere of nocturnal plotting and counter-plotting—but also a good deal of opalescent seascape-painting which is unique in Verdi. The work was a great success when first given (with Tamagno, Maurel and Edouard de Reszke) at La Scala in its completely revised version, with libretto amended by Boito : there were ten performances in the first season (1881), and seven next year. The 1890 revival, with Battistini, ran to fifteen performances; and the strongly cast Metropolitan performances of the 1930s and 1940s totalled twenty-three in seven seasons. In short, managers may show a certain reluctance to putting the opera on but, once produced, it seems to do pretty well. It is strictly accurate, yet not quite fair, to describe it, as Harold Schonberg did (in last month's American Letter) as "a mish-mash of styles", because that phrase suggests a jumble containing a lot of inferior matter. Though much of the new material belongs to the world of *Otello* and the Requiem, in the remainder of the score there is almost nothing really crude, and scarcely a dull bar. The quick march at the end of the Prologue, at the moment where the populace streams in to acclaim Simon as Doge, has been called dreadfully banal, and it certainly makes no great impression here; but in the hands of a Toscanini, or a Carlo Maria Giulini, one can imagine how its thrilling and fiery pulse might be made to hammer against the stillness and despair of Simon, so racked by emotion at the death of his beloved Maria that he can hardly grasp what is happening to him.

Having indirectly touched on the conductor of the present issue, Gabriele Santini, I must admit that he seems to me the only serious drawback of the present issue. He shows considerable feeling for the more tender and atmospheric parts of the score; but when drama, impulse or precise ensemble is required, he is too often found wanting. The exact opposite of Toscanini, he is always ready to slow up at the smallest temptation; it is very characteristic of him, on page 66 of the vocal score, to insert a hefty pause, during the soprano-tenor duet, where a bar of *ff* is immediately followed by a bar of *ppp*, the intended effect being obviously that of a *sudden* extreme change of dynamics together with a *sudden* extreme change of key (from E flat major to E major). But as the opera proceeds, the conductor seems to grow in authority; and the last two acts are truly impressive.

The impressiveness of the whole issue derives largely from the magnificent performance of Tito Gobbi. We are told that Boccanegra is the great baritone's favourite part; and this is a mark of his intelligence and artistic sense, for (very curiously) there are no arias in the role. What probably attracts him is the intellectual and moral grandeur with which Verdi invests this character through all the oddities of the plot. This aspect is gloriously revealed in the Doge's great appeal to the Senate towards the end of the first act; and Gobbi is tremendous here in the mingled fervour and authority of his plea for an end to fratricidal bloodshed—just such a speech as we have all, in our daydreams, longed to hear delivered at some angry session of the United Nations.

No less wonderful is the great variety of tone-colour which Gobbi uses elsewhere in the long role, especially the exquisite *mezza-voce* at such moments as his *cantabile* narrative ("Del mar sul lido") in the Prologue or his wearied falling asleep in Act 2, just after drinking the poisoned cup. The whole interpretation is full of such subtleties, and is nearly always scrupulously attentive to the composer's indications; a rare exception is an excessive loudness on the repeated "Il mare! . . . il mare!" at the moment when, deadly sick, the Doge finds comfort in the healing breeze from the sea. In such attentiveness and self-discipline Gobbi typifies the best features of modern singing; but his unfailingly pure line and steady tone are qualities rare today, especially in Italy. There is scarcely a physical blemish in Gobbi's whole performance. To be precise, I think there is one—the crack in his voice on the soft high F on the word "Figlia!" at the very end of the great recognition duet with Maria; this crack sounds to my ear unintentional, though the singer quickly converts it into an emotional "break". Even if I were sure that it were intended, I should still think it a mistake, since this is a moment of pure musical beauty—and was memorably so realised by Lawrence Tibbett (in a Victor recording never issued here). But this is a single dubious moment in five long sides; and Gobbi's Boccanegra will rank as one of the gramophone's great vocal achievements.

Victoria de los Angeles was not an obvious choice for Maria, a role which I doubt if she has yet sung in public, although her Desdemona is well known. At any rate, she is a great acquisition to the set, for she gives a performance which is uncommonly

supple, rounded and delicate in texture. Above the stave there is that slight tightening and sense of strain which show her to be not quite a natural *lirico spinto*; but this is more than outweighed by the purity and pathos of her middle register, and her unfailingly musical sense for a phrase. Her performance abounds in subtle touches, such as the anxious, half-whispered tone on the question "Fantasmi dicesti?" in the first duet with the tenor. Giuseppe Campora, in this not very rewarding role (only Martinelli was able to turn it into something thrilling), makes a worthy partner, though I agree with W.S.M. (who reviewed the set in these pages last month) that Carlo Bergonzi, in the Cetra set, is slightly better.

Christoff brings great authority and dignity to the important bass role of Fiesco, and the two big duets with Boccanegra which frame the whole action of the opera come off splendidly; but there is some monotony in his uniformly loud and portentous delivery, and I have heard the aria, "Il lacerato spirito", more movingly sung, especially at the beautiful moment when the music modulates into the major key ("Il serto a lei de' martiri"): here the A sharp must be most tenderly approached, as in a Schubertian modulation, and not taken for granted. To complete my few complaints against this superb set, it is true that its compression on to five very long sides has resulted in some pre-echo; but I have found, as on other occasions, that this varies greatly from gramophone to gramophone—possibly it is a question of the precise size of the stylus point; at any rate, on a second playing on a different instrument the trouble was scarcely perceptible. A more serious result of the compression is the cuts, of which the two in the first soprano-tenor duet are a pity, while the excision of the final page of the glorious Trio in Act 2 is disastrous: can side-length really have been the reason for cutting this passage, which lasts barely half a minute (I have timed it)? A word of appreciation for the excellent booklet and libretto, with an illuminating introduction by Michael Rose and a translation by Gwyn Morris which is mercifully for once *not* one of those "singing versions" which involve wholesale distortion of the meaning.

Some Other Opera Sets

I had intended to write at some length about Decca's *La Fanciulla del West*, but found myself rather out of sympathy with the music, and prefer to avoid nibbling at A.P.'s enthusiastic report. It may be that if I had heard the stereo version I should have enjoyed it more; but I have not "gone stereo" as yet—and see little chance of doing so in the room where I do most of my listening, without stationing myself in the middle of the fire: appropriate enough, you may think, but uncomfortable. Puccini's Wild West opera has a good deal of rather tuneless shouting in the upper male register; and I find that even the best modern recordings tend to put a bright edge on vocal tone in this register which makes it tiring to listen to in bulk; this is not exactly distortion in the crude old sense of the word, but something more like an artificial exaggeration of the natural overtones produced by a powerful baritone timbre. I agree with Mr. Freestone, and with the three correspondents who supported him in last month's correspondence column, about this general fault in modern vocal recording, or anyhow in vocal reproduction; but it is the too bright edge on the tone, rather than any excess of sibilants, which disturbs me; the latter fault, very prominent in the early days of LP, no longer strikes me as noticeable. To return briefly to *La Fanciulla*, I was impressed by the virile and clear baritone of the young Cornell MacNeil (why are *we* always short of this type of voice, which seems so plentiful in America?), and found the most beautiful music to be the "homesick song" of Jake Wallace and Minnie's final plea in the forest, movingly sung by Tozzi and Tebaldi respectively.

The new Columbia *Turandot* presents one of those awkward problems of comparison to the reviewer—at any rate, to *this* reviewer. I find it impossible to say that either it or the Decca set is decisively superior; on balance I slightly prefer the Columbia. Much depends, of course, on the by now almost exhausted topic of Maria Callas's vocal shortcomings—as to which P.H.-W. and myself seem to pop in and out of our respective boxes, like Mr. and Mrs. Noah in those toy barometers, contradicting not only each other, but what we said last time. That this should be so no longer causes me surprise or embarrassment, for only an insensitive listener could deny either the great artistic virtues or the tonal and technical failings of this unique singer, and which of these comes foremost on any given occasion must depend partly on the soprano herself (for she has startling ups and downs) and partly on the listener's attitude to the role in question. Thus, I found it hard to "take" Mme Callas's *Traviata*, for all its dramatic and declamatory virtues, because the harshness and ugliness of her tone seemed to belie the charm and warmth of the character and the music; but Puccini's ice-cold Princess is quite another matter. Here, though of course we would all like to hear a voice as full and brilliant as Eva Turner's, a certain hardness and angularity are not out of place; while, as in almost everything she sings, Mme Callas shows herself a masterly interpreter, handling both words and musical phrases with thrilling authority and (like Gobbi) a scrupulous attention to detail: for an instance of the latter quality, notice the carefully observed and effective diminuendo at the rise of a minor third (from C sharp to E) in her big aria at the words "in gioja pura"—just where most sopranos feel irresistably impelled to swell the tone, as indeed Inge Borkh does in the Decca set. There is no denying the more agreeable timbre and steadier pitch of the German soprano's singing throughout the role; yet she does not identify herself with the part as Callas does.

For the rest, Serafin's conducting and the excellence of the La Scala Orchestra weigh heavily in favour of the new set, as compared with Erede's looser control of his Rome forces. Opinions will differ as to the rival Calafs and Liùs. Eugenio Fernandi, one of Mr. Bing's recent importations to the Metropolitan Opera, sings with unusual clarity of line and with more restraint than Decca's Mario del Monaco, who begins "Nessun dorma" all out, as though determined to ensure that no one in Pekin should get a wink while *he* was around; but it must be allowed that there is more warmth and splendour in Del Monaco's timbre than in that of the newcomer. Elisabeth Schwarzkopf gives us a touching and delicate account of Liù's music, though under pressure her voice tends to acquire an unwelcome shrillness; it is pleasant to hear the end of "Signore, ascolta" floated as it should be, without the usual crescendo-and-gasp; but Tebaldi (on Decca) is also very good in the part, and of course tonally much warmer.

I can endorse every word A.R. had to say about the merits of Dvořák's opera, *The Devil and Kate*, on three Supraphon discs. An aversion from comic stage devils had made me a little shy of the work, but it is not at all what I had expected: the humour is subtle, not broad, and the music lyrically melodious and even symphonic, not relentlessly jovial and jigging. The recording, though not of the highest class, sounds quite satisfactory on my gramophone; and among the singers I was particularly pleased by the lively tenor, Lubomir Havlak, who sings the part of George (Jirka). But I am shocked at Dvořák and his librettist (Adolf Wenig, by the way, not Josef Kapvil) for thinking it acceptable to bring into a comic opera the ballet-episode of the human soul condemned to eternal fire; and I am a little shocked at A.R., too, for seeming to condone so cruel a lapse of taste!

History of Music in Sound, Vol. VIII

Rather more than half of the five LP sides which comprise the eighth volume of H.M.V.'s great undertaking, *The History of Music in Sound*, are devoted to vocal music; and the six operatic excerpts which are complete on the first disc (HLP20) have been most interestingly chosen by Gerald Abraham. It is true, as L.S. pointed out, that the singers show themselves inexperienced in the unfamiliar vocal music of Beethoven's day, whereas their instrumental colleagues are quite at home in their part of the same field. This deficiency can be felt in the long and fascinating excerpt from the last act of Rossini's *Otello* which begins with a gondolier singing, improbably perhaps, but with touching effect (it was Rossini's idea), Dante's famous lines about the sorrow of remembering happier days, continues with a stretch of recitative for Desdemona and Emilia, and ends with the Willow Song which was once as famous as Verdi's (the record-sleeves have Chalon's beautiful drawing of Grisi singing it).

Elisabeth Fretwell, the Sadler's Wells favourite, making her gramophone début, interprets the Willow Song itself sensitively and with an appropriately dark timbre, but she ignores many of the rests in the recitatives in an unidiomatic way and takes the final Prayer (or is made by the conductor to take it) at a speed which kills its devotional effect. Nevertheless, the general impression of the long scene is striking, and it would be well worth buying in the 78 version (though here shorn of gondolier's song and of recitative) on HMS85. Another attractive excerpt is that from Spohr's *Jessonda*, paired on HMS83 with Rita Gorr in a fiercely Beethovenish passage from Spontini's *La Vestale*; this is the concluding allegro of "Tu che invoco", and is therefore also to be found in the recent Columbia record called "Callas at La Scala".

Some Recitals and Reissues

An unexpected joy was the Kirsten Flagstad record of fourteen songs by Sibelius (Decca LXT5444). I had not hitherto been much struck by those of his songs which I had heard; but the first few bands of this record convinced me how wrong I had been to underestimate them. The third song, *Autumn Evening*, is a grand and extended meditation in a free *arioso* style, and I understand why Astra Desmond, in an interesting essay on the songs to be found in the Gerald Abraham *Symposium*, should claim for it a position analogous with that of *Tapiola* among the miscellaneous orchestral works. Nothing else is quite so fine as this, and there is perhaps a certain monotony in so many predominantly slow and melancholy lyrics; it is better not to play them all on end. But it is very hard to resist doing so, owing to the glorious (and gloriously recorded) singing of Kirsten Flagstad. I thought she had lost her power to astonish me, but, listening to this new record, I was bowled over afresh by the still incomparable beauty of her tone and the radiant ease of her attack, even on high A's. Moreover, she brings to these songs a sympathy and expressive power which she does not always display in the less familiar parts of her repertory.

All fourteen songs are recorded with orchestral accompaniment, and seven of them were so written by the composer, including *Autumn Evening*; one need not take up too sharply purist a line on this point, but it would in fact have helped to avoid the impression of monotony had the genuine orchestral songs been grouped on one side, leaving the rest with their piano accompaniments for the reverse. Do not let this small grouse, however, deter you from buying one of the most radiantly beautiful vocal records of 1958. Admirable Decca provide full texts and translations, plus an excellent sleeve-note by Kathleen Dale, in happy contrast with the blankly uninformative or crudely self-boosting material still occasionally issued elsewhere.

Of the two Eileen Farrell LPs, I have heard the operatic recital (Columbia 33CX1596), which shows her to possess a soprano of beautiful quality and ample power, with a specially remarkable and rare capacity for soft and absolutely accurate attacks in the region of F and F sharp. Her weakness at present is that she makes too little of her words. It is not so much that her accent, particularly in French, is poor, as that her enunciation shows a vagueness and slackness which drain the vividness from her style, good musician though she is. I wish she would listen hard to Lotte Lehmann, Ninon Vallin and Maria Callas, who have recorded the German, French and Italian arias which she here sings. Still, this is an enjoyable record, especially the Debussy *Air de Lia* and the "Suicidio!" from *La Gioconda*. Bravo, again, for full texts and translations (things are looking up!)—but not for the actual rendering of the first four lines of "Suicidio!".

A word of welcome to a delightful little Elisabeth Schumann reissue of German operetta (H.M.V. 7ER5108), and good marks for choosing the German version of the *Vogelhändler* song (previously unissued here), which has not only the most delicious verbal inflections but a final high B flat of outstanding purity and beauty, even for this singer; but how silly to put the *Fledermaus* pieces wrong way round! The two Belcantodisc reissues (EB16 and 17) of Pol Plançon contain very clear transfers of several arias by this French bass who has good claim to be thought the most perfect singer on records; the pitches are either correct, or very nearly so. Some of the acoustic recordings included in the R.C.A. Camden John McCormack of Irish Songs (CDN1002) seem to have acquired a slight edge, but the electrics sound splendid, and *Kathleen Mavourneen* is every bit as moving as A.P. declared it to be; so is the great tenor's marvellously graceful *Jeannie with the light brown hair* (a record I could not bear to be without) on H.M.V. 7EB6034. Though the spoken word is usually outside my scope, I cannot refrain from pointing out that the first of the Dylan Thomas records (Caedmon TC1002) which contains the sketch, *A Child's Christmas in Wales*, and perhaps his greatest poem, *Fern Hill*, is also something indispensable, which can be enjoyed again and again.

EDITORIAL NOTES

Ricordi

In 1803 a viola player by the name of Giovanni Ricordi opened a music-copying establishment in Milan and last October the House of Ricordi celebrated a century and a half of fruitful activity in music publishing, a record which no other similar firm in Italy can boast. The celebrations were marked by Ricordi's first essay in the field of the gramophone, a stereophonic recording of Cherubini's opera *Medea*, with Callas in the name part and Serafin conducting the orchestra of the Scala, Milan. In addition to publishing the vocal scores we know so well of operas by Rossini, Bellini, Donizetti, Verdi, Puccini, and many others, Ricordi's have been responsible for the fine series of *Istituzioni e Monumenti dell' Arte Musicale Italiana* which are of special interest to musicologists, and have also taken note of leading young composers of Italy and other countries.

They announce, amongst other things, the forthcoming publication of a biography of Verdi by Franco Abbiati—and a new one is needed—a book on the Scala by Carlo Gatti, and one on Puccini Correspondence, edited by Eugenio Gara.

Ernest Newman

On Sunday, November 15th, Ernest Newman laid down his pen as chief music critic of *The Sunday Times*, a post he had held ever since 1920. As Desmond Shawe-Taylor, to whom has fallen the difficult task of succeeding Mr. Newman, said in an introductory paragraph to his excellent article on November 23rd, the first thing musically minded readers of the paper did was to turn to "E.N.'s page", there to encounter unfailing wisdom and wit, and often plenty of matter for argument, everything being expressed with enviable grace and clarity. It should not be forgotten, in giving thanks for all Mr. Newman has done for music, both in *The Sunday Times* and in his many books, that he provided most admirable analytical pamphlets to accompany various volumes of H.M.V.'s Wolf and Sibelius limited editions of recordings, and was always a good friend of the gramophone.

We must hope that Mr. Newman, now in his 90th year, will be spared to carry out some projects he has long cherished but had to lay aside for lack of time. Our readers will want to join us in wishing Ernest Newman a happy retirement and Desmond Shawe-Taylor all good fortune in his important new post. He brings to it great gifts, and now the first thing we shall do on opening *The Sunday Times* will be to turn to "D.S.-T.'s page" with the same lively anticipation that we have turned to Ernest Newman's column these many years.

A.R.

REVIEWERS' NOTES

J.N. writes:

The finished pressing of Annie Fischer's performance of Beethoven's *Sonate Pathétique* (Col. 33CX1593) will be different from the one I reviewed last November. I am glad to say that this nullifies some of the criticisms that I made then: the chords in the introduction to the first movement, for example, will be perfectly correct in the version on sale in the shops. I also have the impression that this is a more unbuttoned, forthright performance than the one I heard previously, but am aware I shall probably be told that most of it comes from the same tape!

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LETTER FROM AMERICA

By HAROLD C. SCHONBERG

SIR ADRIAN BOULT recorded for London the first eight symphonies by Vaughan Williams, and one would have expected London to have him conclude the fine series with the Ninth. But it is Everest, a new company, that has taken care of the situation. Everest has recorded Boult and the London Philharmonic in monophonic and stereophonic versions of Vaughan Williams' last symphony as one of the discs in its initial release. The composer was to have attended the recording session; he died a few hours before he planned to go to the studio. Sir Adrian mentions this in his spoken foreword to the record.

The Ninth was not too well received in its American première last September. This writer is one of the few in America who considers it a masterpiece. It is a warm, genial score, full of Vaughan Williams' folk-song heritage, and it contains none of the dissonantal tautness of the Fourth or Sixth Symphonies. Aside from a rather rambling last movement—and additional hearings may modify this estimate—the construction is tight and to the point. The first three movements are suffused with melody, and there is a theme in the first movement that is as tender and beautiful as any Vaughan Williams ever wrote.

The recorded sound on this disc is fully up to present-day standards. Everest has made a fine start with this symphony and with the others on its current release—the Shostakovitch Sixth Symphony (Boult and the London Philharmonic), Respighi's *Feste Romane* and Rachmaninov's Symphonic Dances (a two-disc set, with Goossens and the London Symphony), and a coupling of Gould's *Spirituals* and Copland's *Appalachian Spring* (Susskind and the London Symphony). These are well-engineered discs, with fine orchestras and conductors.

Many of the current discs of other companies have already appeared in England. E.M.I. Capitol, which is distributing the H.M.V. catalogue in America, can invariably be counted upon for large and interesting releases. One set that will attract much attention is the E.M.I. Capitol album of Bach's *Goldberg* Variations played by Rosalyn Tureck. She uses a restricted dynamic palette, but within it she gets an amazing variety of touch and colour, even to the point of suggesting harpsichord registrations on her piano. She takes every repeat, which perhaps is a little too much of a good thing. This is mature, imaginative Bach playing. E.M.I. Capitol also has made available operas that used to be in the Victor catalogue but were discontinued when Victor and H.M.V. severed relations. The De los Angeles-Di Stefano *Butterfly* and the De los Angeles-Bechi *Barbiere di Siviglia*, both widely admired sets, are among them. Less praiseworthy is the Boult-Louis Kentner performance of the Brahms Piano Concerto No. 2. Kentner is not up to the technical demands, and his performance falls short of the recent Ashkenazy disc, not to mention the even better ones of Gilels, Backhaus and Serkin.

Vox has some large-scale chamber music offerings. The Barchet Quartet, with Emil Kessinger, offer a three-disc set of six Mozart String Quintets—the five great ones and the early K.174. These are spirited and rhythmic performances, perhaps a little less polished than those of the Budapest Quartet, but well worth hearing. And Vol. I of a complete Schubert String Quartet series is played by the Endres Quartet (three discs). Seven quartets are played in Vol. I, and the remaining eight will soon be forthcoming. The Endres Quartet is a serious, capable organisation. Its major defect is a tendency to be a shade heavy. The slow movement of the great G major Quartet, for example, sounds almost lugubrious in the slow tempo employed here. At its best, though, the Endres Quartet is powerful and scrupulously musical.

Vox also is turning its attention to Liszt. Horenstein and the chorus and orchestra of South-west German Radio, with Ferdinand Koch, tenor, are heard in the *Faust* Symphony (three sides, with Wagner's *Faust* Overture filling out the two-disc set). Horenstein generates plenty of excitement, even if his orchestra is not of top calibre. And Alfred Brendel, with the Vienna Symphony under Michael Gielen, is heard in the *Malediction* and *Totentanz*. The former work, of course, is rarely played. Its romanticism may be a little dated, but one listens to the score with fascination. It contains the seeds of so much later music. Brendel is a fine pianist and handles the music well. He also plays several solos—the *Mephisto Waltz*, *Czardas Macabre*, *Die Traurige Gondel* and *Unstern*, the last three of which are late Liszt works of unusual interest.

Other pianists recently active are Leonard Pennario, in a coupling for Capitol of Chopin's B flat minor Sonata and the Liszt B minor Sonata; Alexander Brailowsky, in the Rachmaninov Piano Concerto No. 2, with Jorda and the San Francisco Orchestra (Victor); Daniel Barenboim, in Beethoven's *Waldstein* and Op. 111 Sonatas (Westminster); and Beveridge Webster in Schubert's C minor and E flat (Op. 122) Sonatas (M.G.M.). Pennario is too affected for my taste; he tinkers with the music, not allowing it to flow naturally. Barenboim, who has not been represented previously by an American disc, is obviously a major talent. He also obviously needs to be taken in hand; his playing has too many immaturities, and unless he watches out he is going to develop many bad habits. Brailowsky in the Rachmaninov C minor is quite convincing. This is one of his best records; he plays with style and a well-regulated technique. The Webster disc of Schubert is labelled Vol. I (the labels, incidentally, were reversed on the review copy), which presumably means that the pianist has been engaged to record all of the Schubert sonatas. As Webster is an artist of taste, this is good news.

Perhaps as a preview of the Handel bicentennial Columbia has released a two-disc set of the six Organ Concertos (Op. 4), with E. Power Biggs and the London Philharmonic conducted by Boult. Biggs uses the organ in St. James' Church, Great Packington. It is an instrument that Handel himself had used, and it has the clarity associated with all good baroque organs. Biggs plays the music jauntily, with fine rhythm and well-chosen registrations. He is very happy in music of this sort.

Those who have been longing for a good *Tales of Hoffmann* can have most of their needs satisfied with a new three-disc Epic set. Featured in the Offenbach opera are Léopold Simoneau, Heinz Rehfuss (singing Coppélius, Dapertutto, Miracle and Lindorf), Mattiwilda Dobbs (heard in the dual role of Olympia and Antonia), Uta Graf and others. Pierre-Michel Le Conte leads the Orchestre des Concerts de Paris. Some unusually smooth singing is present in this performance. Simoneau, of course, is one of the most flexible tenors before the public. His voice is pure velvet, he has a fine sense of style, and he has admirable musicianship. Miss Dobbs leaves one with vexed feelings mixed with admiration. Her voice has considerable tonal beauty, and often she can come forth with a ravishing phrase. The trouble is that she is not consistent. When her technique is not up to the coloratura of the Olympia role she hoots or desperately yells. She has it in her to be a great singer, but she should develop a proper technique first. The other singers in the cast are more than adequate, and the conductor knows his business.

One other opera should be mentioned. It is Rafaello de Banfield's *Lord Byron's Love Letter*, sung on a one-disc Victor recording by Astrid Varnay, Mario Carlin, Gertrude Ribla and Nicoletta Carruba. Nicola Rescigno leads the Academy Symphony Orchestra of Rome. The libretto is by Tennessee Williams and the music is very Menotti-ish. De Banfield has a flair for traditional Italian-sounding melody, but if this work is an indication of what he has been writing, his own personality seems to be smothered under an electric blanket. He even has imbibed Menotti's characteristic style of prosody, and this is a very bad model to follow. Almost as bad as Stravinsky or Benjamin Britten.

H.M.V. DELETIONS

Readers will remember that, when we published the list of H.M.V. deletions (February 1958, page 386), we remarked that there were a few exceptions to the total deletions policy among the records of U.S. Victor origin. We now learn that these exceptions were more apparent than real, as H.M.V. have issued an "Additional Deletions" list, taking effect from the same date (September 30th, 1958) as the main list, which was not communicated in time to permit of publication before the crucial date.

This list includes the remaining Toscanini LP records, which were not listed before: ALP1417

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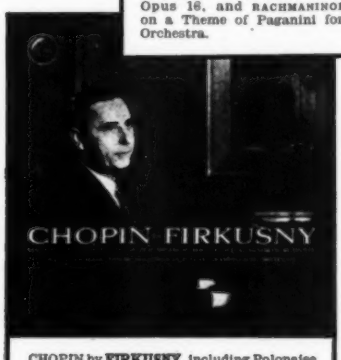
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and 1418, the two "Anthologies"; ALP1438, *Harold in Italy*; ALP1441 (a lighter Anthology); ALP1469, coupling Berlioz' and Tchaikovsky's *Romeo and Juliet*; ALP1492, Mozart's Symphony No. 39 and the Divertimento, K.287; and ALP1493, *Don Quixote*. There is also his 10-inch Schumann 3rd Symphony (BLP1093), and the sole survivors of the CSLP series in the Beethoven Violin Concerto (CSLP507, Heifetz and Toscanini) and Rachmaninov's Second Concerto (CSLP517, Composer and Stokowski). Another Beethoven Violin Concerto also goes (ALP1437, Heifetz and Munch), but this is already reissued on the R.C.A. label.

Other artists figuring among the LP deletions are: Oistrakh, on ALP1460; Rubinstein, ALP1465 and 1477; Mario Lanza (BLP1094); Reiner (Bartók *Concerto* on ALP1494); Monteux (ALP1475). The *Ballo in Maschera* excerpts also go (ALP1476). On the Plum label LPs, Fiedler's remaining records are now listed (CLP1106, 1114; DLP1152), but some of these are already reissued; the balance is a mixed bag of popular and jazz material (CLP: 1121, 1122, 1123, 1129. DLP: 1146, 1147, 1148, 1149, 1150). The 45 r.p.m. material in this list is also mainly popular and jazz; we might mention that there are more Fiedlers here (7EP7036, 7041), also the Korjus/Johann Strauss record (7EP7039), a Lanza (7EB6025) and one of Maurice Chevalier favourites (7EG8240).

F.F.C./G.J.C.

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ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE . TREVOR HARVEY . PHILIP HOPE-WALLACE
MALCOLM MACDONALD . WILLIAM S. MANN . JEREMY NOBLE
ANDREW PORTER . ALEC ROBERTSON . LIONEL SALTER . DENIS STEVENS



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ORCHESTRAL

BARTOK. (*a*) **Concerto for Orchestra.** (*b*) **Cantata Profana. Murray Dickie** (tenor), **Edmond Hurshell** (baritone), **Vienna Chamber Choir** with (*a*) **Bamberg Symphony Orchestra** and (*b*) **Vienna Symphony Orchestra** both conducted by **Heinrich Hollreiser.** Vox PL10480 12 in., 30s. plus 11s. 9d. P.T.).

Concerto for Orchestra :

Philh., Karajan	(12/53) 33CX1054
Philadelphia, Ormandy	(2/57) ABL3090
Minneapolis S.O., Dorati	(1/57) MRL2521
Suisse, Ansermet	(6/57) LXT5305
Berlin R.I.A.S., Fricsay	(1/58) DGM18377

A major Bartók work not hitherto available on records in this country, and another that has always taken a full disc by itself—at first sight this new Vox record looks like an excellent bargain, but in fact I find myself unable to recommend it. The performances are untidy and the recording as bad as I have heard for a long time. The *Concerto for Orchestra* was written as a showpiece for the Boston Symphony, and although it is a great deal more than that, it demands the highest virtuosity from every department—certainly a great deal more than the Bamberg Orchestra can give it. Some of the wind-playing is passable, but string intonation is poor, and throughout there is a lack of the expressiveness that only complete technical confidence makes possible. As for the recording, it sounds as if it had been made in St. Pancras—and that, for the benefit of our overseas readers, is not a church but a railway station. I have had to remark on excessive resonance in some Vox records before, but never have I come across an example as bad as this. Countless details simply vanish in a mush of sound, and as if this were not enough to make the music sound monotonous, the dynamic range is unusually small, with the edge taken off the climaxes and the pianissimos blown up to a solid *mezzo forte*.

Although the *Cantata Profana* is a little better performed and recorded, it unfortunately makes much more complex demands. In the first place there is the perennial problem of a convincing balance between soloists, chorus and orchestra: this is very clumsily handled. Then there is the fact that the texture of this work is much more consistently contrapuntal than that of the *Concerto*; passages like the fugal hunting-chorus in the first part demand the greatest clarity of sound if the listener is to follow the train of Bartók's thought. And although it may seem ungrateful to criticise unfavourably any performance of music so difficult as Bartók gives to the two soloists, it has to be admitted that neither Murray Dickie nor Edmond Hurshell sounds as if he has really got the hang of it. The *Cantata* is a profoundly poetic work. Its tale of the old peasant's nine sons changed into stags and condemned to wander for ever through the forest and drink from mountain streams disturbed Bartók, and drew from him some of his most dramatic music; but from this record it is almost impossible to get any accurate idea of its beauty. My recommendations for the *Concerto* are Fricsay or (a bit dated in sound) Dorati. J.N.

BEETHOVEN. Symphony No. 2 in D major, Op. 36. Leonore Overture No. 3, Op. 72. Berlin Philharmonic Orchestra conducted by **Fritz Lehmann.** D.G.G. DGM18477 (12 in., 30s. plus 11s. 9d. P.T.).

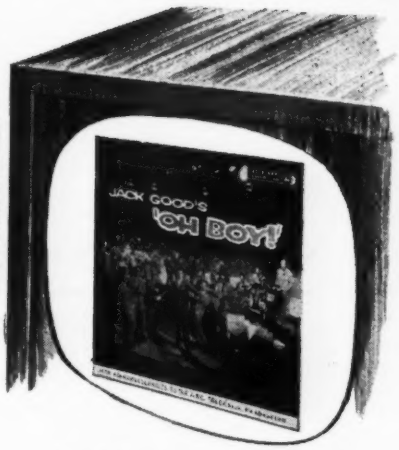
Symphony No. 2:

V.P.O., Schuricht	(9/52) LXT2724
A.B.C. Sydney S.O., Goossens	(5/54) ALP1134
N.B.C. S.O., Toscanini (4/53) (7/58)	(R)RB16101
L.P.S.O., Scherchen	(8/55) WLP5362
Concertgebouw, Beinum	(8/55) ABR4036
Philharmonia, Karajan	(2/56) 33CX1227
Leningrad P.O., Sanderling	(4/58) DGM18335
R.P.O., Beecham	(8/58) ALP1506
Philh., Klemperer	33CX1615

It's becoming an accepted convention that Beethoven's second symphony isn't enough for a whole 12-inch record. The old Decca/Schuricht, the H.M.V./Goossens, and the much admired recent D.G.G./Sanderling all flout this convention; otherwise you can have the Eighth (Scherchen), the First (Toscanini), Coriolan (Karajan), incidental music from *The Ruins of Athens* (Beecham), or Leonora 3 (this new record), as a bonus offering. Van Beinum's Philips disc is a ten-incher.

The Leonora performance has been available for some time, first as a fill-up for the Choral Fantasia, then by itself on an EP (with side break), a good performance, not perfectly clear in sound but still acceptable. It begins side one, being followed by the first movement of No. 2. The performance of the symphony is extremely enjoyable, full of brio but still





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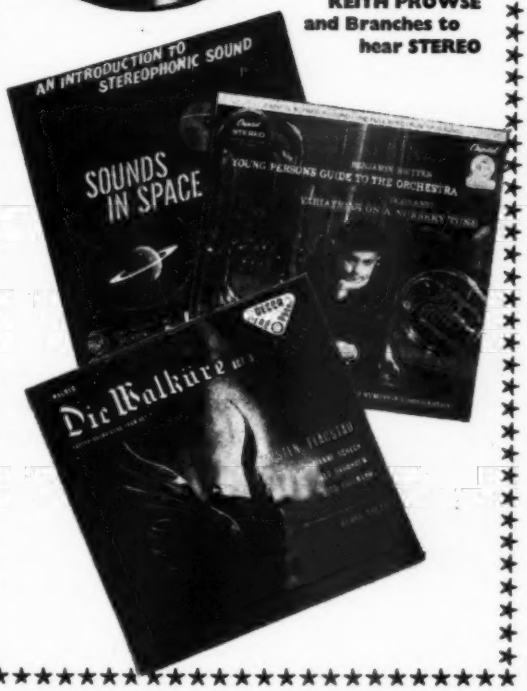


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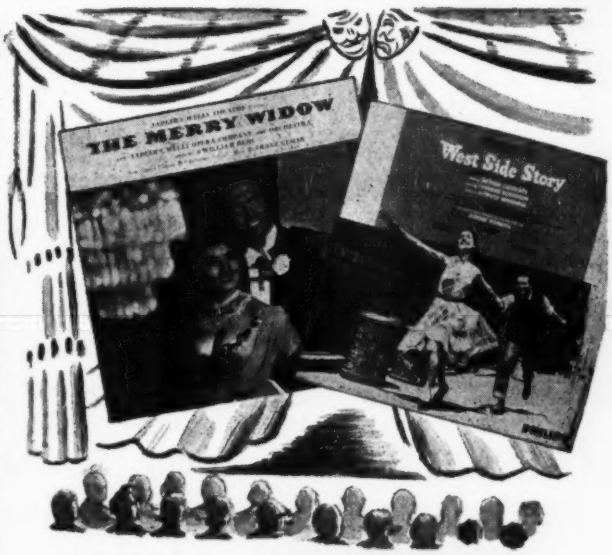
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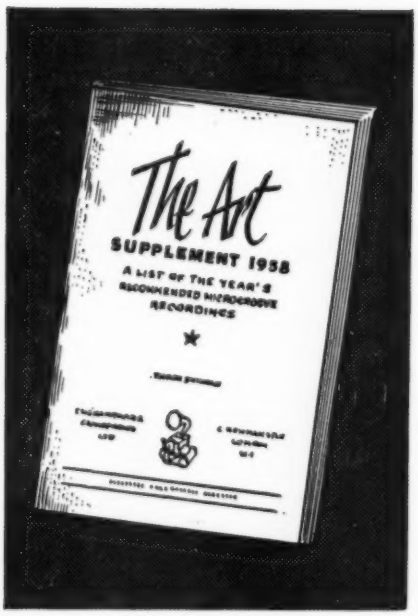
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fundamentally elegant in line and texture, particularly beautiful in the slow movement where Lehmann recalls the fluent charm of Beecham's pre-war 78 set.

Apart from an unconvincing change of pace for the trio of the minuet, this is in some ways the most stylish of all currently available versions, perfectly poised between Mozart and, say, Beethoven's own fourth symphony. But other versions are equally desirable in their own ways. Beecham's recent LP has the most attractive sound-quality, and I think the most desirable fill-up; his reading is now more fiery, less dapper than of old, but it is still extremely winning. Scherchen's performance is interpretatively of the utmost interest, but far from beautiful in tone. Toscanini's magnificent performance comes closer to Haydn than to Mozart (let alone to middle-period Beethoven which is the direction of Beecham's and Scherchen's view); in its R.C.A. form it sounds better than I remembered. Sanderling goes for elegance and perfect manners, but in style I find it a shade unidiomatic—like a distinguished and tall nobleman, all charm and dignity, whose evening dress is topped with a crooked white tie or a rumpled collar. However, this version is favoured by more expert Beethoven-ites than I shall ever be.

I reckon that these five are the versions worth closest consideration. They are all different; you must make your own choice.

W.S.M.

★**BEETHOVEN. Piano Concerto No. 3 in C minor, Op. 37. Artur Rubinstein** (piano), **New York Symphony of the Air** conducted by **Josef Krips.** R.C.A. Stereophonic SB2008 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Mono: RB16043 (12/57).

When Rubinstein's recordings of all five of the Beethoven concertos were issued they had a mixed reception, often depending on how some people thought Beethoven ought to be played. I take the view that Beethoven's music is so great that I want to hear it played by anyone who is a great artist—and surely nobody will deny that Rubinstein is that. Apart from the marvellous piano playing that he always provides, an artist of this calibre cannot fail to shed light on this and that all through the music, even if one would not like to live with his interpretation.

However, I thought the performance of this concerto his least successful and, hearing it again, I can't say that I found much to enjoy in it. The first movement is mostly so lacking, not only in *brio*, but in any kind of prevailing pulse throughout its course. The slow movement doesn't get below the notes, beautifully played though they are, and even the finale does not come off as it should. The stereo sound is no improvement on the monaural—if anything, it is less good. The piano tone is of the kind that sounds very thin when you first hear it, though as the work goes on, you somehow get used to it. Nor is the orchestral sound good, while balance is often very poor. Technically, in fact, this is very much below R.C.A.'s usual high standard. T.H.

BEETHOVEN. Piano Concerto No. 4 in G major, Op. 58. Friedrich Wührer (piano), **Bamberg Symphony Orchestra** conducted by **Jonel Perlea. Fantasia in C minor for Piano, Chorus and Orchestra, Op. 80. Friedrich Wührer** (piano), **Vienna Academy Choir, Vienna Symphony Orchestra** conducted by **Clemens Krauss.** Vox PL10640 12 in., 30s. plus 11s. 9d. P.T.).

Friedrich Wührer completes his set of the Beethoven piano concertos with this version of the most beautiful of all of them. By now we are familiar with his great merits as a Beethoven-player, above all his combination of virility with sensitivity, and so the fact that he gives an excellent performance of the G major concerto need not be noted with surprise, but simply remarked upon: this is what we expect from him. Whether this record can be recommended above all the other sixteen competitive versions is another matter, though, since there is more to a piano concerto than the playing of the soloist. The Bamberg Symphony Orchestra accompany adequately, but they give us neither the beauty of tone nor the subtlety of phrasing that illuminate the playing of, say, the Philharmonia or the Vienna Philharmonic. Nor is the recorded balance of piano and orchestra quite as good as on the best rival versions, it must be said, although it is by no means bad.

However the real selling-point of this disc is its inclusion of the *Choral Fantasy* as a filler, and much will depend on how often you want to listen to this infrequently performed work. I cannot help feeling, myself, that it is of more historical than musical interest, in spite of such strokes of genius as the modulations that disintegrate the march-variation shortly before the entry of the chorus. Much of the rest seems mechanical, even trite, and it is difficult not to write the work off as an unsuccessful first sketch for the finale of the Choral Symphony. Still, this is a substantial bonus if one happens to want it and has not already got the rather better-recorded version that D.G.G. used as a filler to their recording of the Choral. The present performance, conducted by Clemens Krauss, was originally issued in a rather interesting coupling with Schubert's *Song of the Spirits over the Water*, but this has now been deleted. The recording naturally shows its age, but is still acceptable. While we are on the subject of couplings it should be noted that both Kempff and Serkin couple their Fourths with the Second Piano Concerto (an even more substantial bonus), while several other versions are in the more sensible, if slightly less economical, format of a single 10-inch disc. These things apart, Wührer's performance can be recommended as a sound, musical reading. J.N.

"THE GRAMOPHONE"
POPULAR RECORD CATALOGUE
SEE PAGE 386

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Berlin Philharmonic Orchestra conducted by **Eugen Jochum.** D.G.G. DGM18179 (12 in., 30s. plus 11s. 9d. P.T.).

N.B.C. S.O., Toscanini	(7/54) (7/58) (R)RB16102
Philharmonia, Karajan	(7/53) 33CX1046
V.P.O., Furtwangler	(9/53) ALP1060
Berlin P.O., Kempen	(12/54) ABL3013
New York Stadium S.O., Bernstein	(1/55) AXTL1065
Philharmonia, Klemperer	(7/56) 33CX1346
Concertgebouw, Kleiber	(4/51) (11/56) (R)LXT5215
Chicago S.O., Reiner	(7/57) RB16001
New York S.A., Markevitch	(9/57) DGM18350
Cleveland, Szell	(2/58) CFL1001
R.P.O., Beecham	(12/58) SBL5233

At the end of this I was full of admiration for the orchestra and for D.G.G.'s recording of it, but a great deal less enthusiastic over Jochum's romanticised and episodic treatment of the music. It entirely failed to move me (except, sometimes, to irritation) and that is a remarkable thing to have to say about the *Eroica*, of all works. The first movement comes off worst. What I take to be Jochum's basic speed (and there are a good many to take) is a hurried, common sort of speed, without real rhythm behind it and therefore lacking strength. It seems to me that, personal views on Beethoven interpretation apart, this is a basic weakness which cannot be denied.

The slow movement shows the Berlin strings at their wonderful best—it really is a lovely sound—but again, I found that the lack of pulse, which should pervade the whole thing, a serious deterrent to my enjoyment. Klemperer's conduct of the same music is comparatively reserved emotionally, but the result is a tremendous experience to which Jochum comes nowhere near.

But whatever your own view, D.G.G. have effectively prevented any tremendous experience here by making you get up and turn the record over halfway through this movement. This is something that would make me think more than twice about buying the record, even if I admired the interpretation greatly. And if they are going to put only a movement and a half on to one side, surely they could have allowed a reasonable gap after the first movement. As it is, we have the final tremendous chords, the usual D.G.G. "plop", then straight into the start of the slow movement, an error of judgment which I find really serious.

Jochum's Scherzo is a fast one, but always rhythmic and marvellously played, and the only thing I have against the speed is that it makes the slightly slower tempo for the Trio sound, not inevitable, but as if it had to be done to accommodate the horns—which, of course, is so. The finale gets a very successful reading and, in fact, the interpretation becomes the more acceptable from movement to movement. But the competition being what it is, readers are likely to prefer a wholly convincing performance—and certainly one that gives an uninterrupted slow movement. Klemperer is, of course, outstanding in this work and I cannot see that even those who do not like some of his other Beethoven can fail to be convinced by the mastery of his *Eroica*.

□

After this unfavourable review of the record under discussion I should like to add a personal note. I know I may be accused of liking only one way of interpreting Beethoven and of not being prepared to admit the validity of other views. (I have also been accused of a dislike of Jochum as a conductor, but that is certainly not true in general, whatever I may think of his Beethoven.) Nor is it true that I necessarily dislike the romantic approach to Beethoven. I find Furtwängler's performance of the 9th, for example, a deeply moving experience.

But there is a world of difference between a master and a disciple. A master can make you accept for the moment treatment that you normally dislike—he can carry you with him by the sheer greatness of his mastery. Furtwängler is an example of this and so, to name another, is Bruno Walter when he conducts Mozart with an approach that I think far too romantic, but which usually convinces me utterly as I listen to it. T.H.

BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Lamoureux Orchestra, Paris, conducted by **Igor Markevitch.** D.G.G. DGM18468 (12 in., 30s. plus 11s. 9d. P.T.).

V.S.O., Klemperer	(8/53) PL6960
V.P.O., Furtwangler	(12/53) ALP1041
Concertgebouw, Kleiber	(2/54) (R)LXT5359
Philharmonia, Karajan	(4/54) 33CX1124
N.B.C. S.O., Toscanini	(5/54) (7/58) (R)RB16104
V.S.O., Otterloo	(6/55) ABL3043
Berlin P.O., E. Jochum	(11/56) DGM18202
Detroit S.O., Paray	(1/57) MRL2518
Boston S.O., Munch	(6/57) RB16006
New York P.O., Szell	(9/57) SBL5206
Berlin P.O., Cluytens	(11/57) ALP1408
V.P.M., Horenstein	(6/58) PL10410
Philharmonia, Klemperer	(6/58) 33CX1532

One would hardly have expected D.G.G. to choose Markevitch and the Lamoureux for a Beethoven symphony; perhaps the result will sell well in France, but I doubt if it will here or in Germany. The disc has many good points, but I do not think it compares with the previous D.G.G. version by the Berlin Phil. under Jochum. Curiously enough Markevitch follows Jochum in taking the first movement very slowly; at 44 minims to the minute Markevitch is in fact the slowest of the lot, and with Beethoven's 66 heading the music I doubt if this tempo is defensible. The result is that the symphony starts with two slow movements, and, despite some intelligent touches, this becomes a little boring. For me, Furtwängler and Klemperer take this movement as slowly as it will stand at about 50 minims to the minute. Tempi apart, the older D.G.G. version is to be preferred because the Berlin Phil. is frankly a better orchestra. The Lamoureux are not precise enough in ensemble; for instance in the slow movement, whenever there is a slight slowing up, strings and wind tend to part company; for that matter they often do so when the tempo is steady. The recording quality is in many ways outstandingly good, though the woodwind seem to vary in distance from one's ear. Is someone, perhaps, bringing a woodwind microphone in and out with insufficient discretion? The nightingale in the slow movement is uncharacteristically close, while the boorish bassoons in the "merrymaking" scherzo are too distant. The Storm is exciting, partly because of the very wide dynamic range with which this symphony has been recorded. I was not much impressed with the speeding up of the tempo in the middle of the finale. Of the many better versions of this symphony I would still pick Klemperer's. R.F.

BERLIOZ. Harold in Italy, Op. 16. William Primrose (viola), **Boston Symphony Orchestra** conducted by **Charles Munch.** R.C.A. RB16084 (12 in., 28s. 9d. plus 11s. 2½d. P. T.).

Riddle, L.P.S.O., Scherchen	(5/55) NLP911
Kirchner, Berlin P.O., Markevitch	(11/56) DGM18299
Primrose, R.P.O., Beecham	(12/52), (6/58) (R) KFR4002

Harold is not a vintage work of Berlioz, but I think it needs more poetic handling than it gets on this disc. Munch is vigorous and efficient, but at times he is downright prosaic too. Take the two middle movements, for example: the pilgrims are made to press on like a bunch of thirsty hikers, and the mountaineer's serenade to his girlfriend is far too charmless to get him anywhere. Strangely enough the last movement, the brigands' orgy, is also rather plodding; I fully expected Munch to take Berlioz at his word here and give us an *allegro* that really was *frenetico*. But no, like most of the other recorded versions, this one plays for safety—a pity, because the Boston Symphony is one of the few instruments capable of playing the music right up to speed. To my mind the only one of the recorded versions of this movement that is fast enough is Scherchen's, but Scherchen's orchestra isn't quite up to it, and in any case the remainder of the interpretation is not very distinguished.

The recording that R.C.A. has given Munch on this record (which is scheduled for stereo release on SB2016) is better than some, but not good enough. There is a continuous background of tape-hiss; there is no real *pianissimo*, and the hall-resonance obscures quite a lot of important detail. Moreover the solo viola is balanced too close, and however beautiful Primrose's playing is, one doesn't want it thrust at one all the time in this unnatural way. The choice still rests between Markevitch and Beecham, and on points I would give the prize to the former in spite of the cut he makes in the last movement. Both give deeply poetic readings, but Markevitch's is considerably better recorded, with more realistic balance between soloist and orchestra and a clear, full orchestral sound. On the other hand the Beecham is cheaper. J.N.

BIZET. Jeux d'enfants—Suite. **Glyndebourne Festival Orchestra** conducted by **Vittorio Gui.** H.M.V. 7ER5111 (7 in., 11s. plus 4s. 3½d. P.T.).

I take it that the orchestra on this disc is to all intents and purposes the Royal Philharmonic, and that there is some excellent but to me incomprehensible reason for calling it something else. Whoever they are, Gui gets some slick, polished playing in a suite that has probably had more sloppy performances than most. He misses the essential innocence of *Petit mari, petite femme* by exaggerating all the expression marks and thereby making the piece sound over-ripe. But the quick pieces, for instance *La Toupie* (the sleeve has a picture of quite the wrong sort of top) and *Le Bal* sound vivid and exciting. There is something odd about the quality which I find myself unable to pinpoint; I don't mean that it is bad—just different. An enjoyable disc. R.F.

BIZET. Carmen—Suite. **L'Arlésienne**—Suite. **Suisse Romande Orchestra** conducted by **Ernest Ansermet.** Decca LXT5461 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

★Decca Stereophonic SXL2037 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

The unsatisfactory thing about the *Carmen* suites is that only numbers 1-4 are real orchestral music; the *Habañera* and *Danse Bohème* lose much of their flavour and allure when they're simply played by an orchestra. Nevertheless most of us have probably at some time owned just such a *Carmen* suite; the pre-war Beecham/L.P.O. one was a favourite (the later American set, now reissued by Fontana, is much less magical). This new one by Ansermet is the fullest at present available; of the nine numbers listed in THE GRAMOPHONE CLASSICAL LP CATALOGUE Ansermet omits only the *Toreador Song*, which is quoted in the Prelude.

Most of us, I suppose, would rather have the opera sung on record; but if you fancy the Habañera tune played on violins, you could hardly wish for a more lilting, insinuating, beautifully tuned performance than Ansermet's — the full treatment. Ansermet understands, to a split hair, the blend of elegance and savagery in this music (as indeed Beecham does); his Swiss orchestra, and the Decca engineers have rewarded him right royally. The stereo sound has a slightly keener edge and brighter focus; but the mono version is still very fine—the bassoon in *Dragons d'Alcala* gives a strong illusion of placing in mono, when played through two speakers.

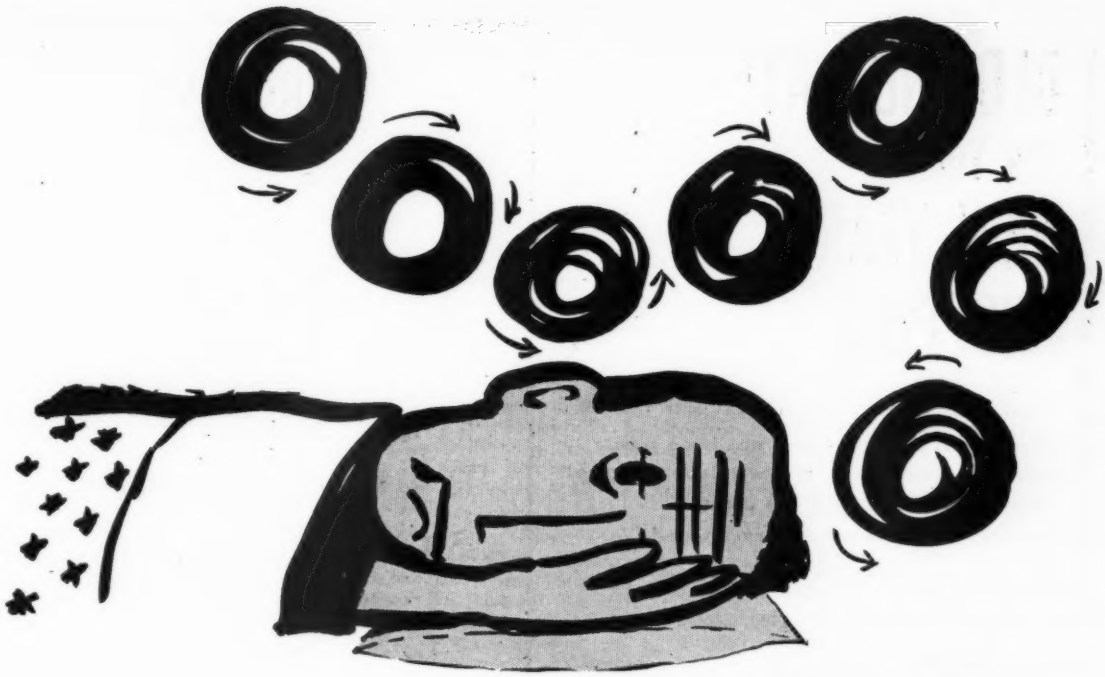
There's an equally winning brightness and abundance of Provencal colour on the *Arlésienne* side (six of the eight numbers—the *Pastorale* and *Intermezzo* are omitted); even the saxophone sounds agreeable. A splendid disc to start the New Year. W.S.M.

BOCCHERINI. 'Cello Concerto in B flat major.
HAYDN. 'Cello Concerto in D major, Op. 101.
VIVALDI. 'Cello Concerto in E minor. Gaspar Cassadó ('cello), **Bamberg Symphony Orchestra** conducted by **Jonel Perlea.** Vox PL10790 (12 in., 30s. plus 11s. 9d. P.T.).

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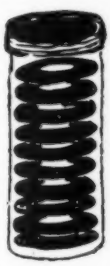
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usual, in Gevaert's edition, and even the Vivaldi is done without a trace of continuo. For the Haydn, then, I would at once say that Fournier was preferable. Not only does he play something very much more like what Haydn wrote (or whoever it was that did write this concerto); he also gives us a performance of an elegance and distinction that none of his rivals comes near. Cassadó's approach is warm, leisured, and to my taste over-romantic. However, I suppose that generations of tradition-bound 'cellists have accustomed a large public to thinking of the work in precisely this way—and who am I to quarrel with tradition?

The outer movements of the "Boccherini" work are indeed based on one of his 'cello concertos, but the centre movement comes from quite another work; the result seems to me a tasteless distortion of the eighteenth-century idiom, and I very much doubt whether it would have gained currency had the 'cello's concerto repertory been larger. However if one does hanker after a record of it, either this or Baldovino would do very nicely, though once more I find Cassadó's style a little too leisurely; in both of these the orchestral sound is preferable to the Decca version. Moreover Fournier and Münchinger sound rather ill at ease with the work.

The recording is perfectly adequate.

J.N.

(P.S. The Vivaldi "Concerto" is in fact an arrangement of the fifth of a set of six 'cello sonatas, published in Paris about 1740).

BRAHMS. Symphony No. 1 in C minor, Op. 68. Royal Philharmonic Orchestra conducted by **Paul Kletzki.** Columbia 33CX1573 (12 in., 30s. plus 11s. 8½d. P.T.).

Concertgebouw, Beinum	(6/52) (R)LXT5306
Berlin P.O., Keilberth	(12/53) LGX66003
Philharmonia, Karajan	(2/54) 33CX1053
Philharmonia, Cantelli	(7/54) ALP1152
Los Angeles P.O., Wallenstein	(1/55) AXTL1064
New York P.O., Walter	(8/55) ABR4037
Berlin P.O., E. Jochum	(6/56) DGM18182
P.P.O., Boult	(6/56) NCL16000
V.P.O., Krips	(7/57) LXT5292
Boston S.O., Munch	(11/57) RB16024
Pittsburgh S.O., Steinberg	(11/57) PS340
New York S.A., Markevitch	(12/57) DGM18364
Philharmonia, Klemperer	(2/58) 33CX1504
Cleveland, Szell	(5/58) CFL1010
Chicago S.O., Kubelik	(5/58) MRL2563
V.P.O., Kubelik	(6/58) LXT5417

Still they come! E.M.I. now have five versions, to Decca's six, and a modest two apiece for D.G.G. and Philips. Competition is at a premium.

Kletzki and the R.P.O. don't quite live up to it. The pace is not greatly at fault—not to the extent of miscalculation suffered by Munch or Markevitch—but the pulse, the inner rhythm, is apt to plod when it should push the music naturally onward. The shape has started to sprawl before the second subject of the first movement is reached. All the solo playing is fine, particularly the oboe, clarinet, and violin; but there are some dirty notes from the violins. Kletzki's whole approach is on significant emphasis, not on total architecture. For most Brahms lovers it's the shape and emotional balance of a symphony that mean most. For that we turn to Klemperer (my favourite of the 17 rivals), or Walter (a bargain, but not well recorded by modern standards), or Steinberg (likewise an unsuccessful recording), or Beinum (re-pressed), or Boult (flawed only by some patches of fuzzy string tone, but an excellent bargain). For the conducted tour approach in which detailed beauty means more than strength of design, Jochum and Kubelik (Decca) and Szell are all good investments: Kubelik's is also available in stereo form; Szell's is a bargain; Jochum's has the most gorgeous sound. Kubelik's Mercury version does not sound effective.

Dare one hope that the record companies will now give Brahms 1 a rest for a year or so, or shall one of us have to play them all again on stereo next month? W.S.M.

DVORAK. Slavonic Dances, Op. 72: No. 1 in B major; No. 3 in F major; No. 5 in B flat minor; No. 7 in C major. **Cleveland Orchestra** conducted by **George Szell.** Philips ABE10081 (7 in., 11s. plus 4s. 3½d. P.T.).

A delightful little record, this, and all the better for Szell's choice of four of the rather less familiar *Slavonic Dances*—for as everyone who knows them all will agree, Dvořák's charm and skill is never-failing through both sets of dances. Those on this record are played with great gusto and, at the same time, with real style. Since the recording is good, this is very much recommended. Nos. 1 and 3 are taken from Philips SBR6232, reviewed in September, 1957, and which also contains Nos. 2, 8, 9, 10, 11 and 16. T.H.

★DVORAK. 'Cello Concerto in B minor, Op. 104.
★FAURE. Élégie, Op. 24. Janos Starker ('cello), **Philharmonia Orchestra** conducted by **Walter Susskind.** Columbia Stereophonic SAX2263 (12 in., 30s. plus 11s. 8½d. P.T.). Mono: (10/57) 33CX1477.

The mono version of these performances had a nice sound, but could have been better balanced. Not that the balance was outrageous: it was just that some woodwind was a bit remote and the duets, which Dvořák so often writes for a woodwind instrument and the solo 'cello, were not as effective as they should have been. (Of course, the woodwind isn't really too remote—it's the soloist who is a bit too close up.) However, most of these woodwind lines can be detected with a bit of concentration and the ear of faith—but not the very important canon between flute and 'cello, then oboe and 'cello, in the finale (bar 226 onwards).

I had hoped that the stereo engineers might have achieved a more precise balance, but the result turns out to be exactly the same. A defect, though not a serious enough one, I think, to rule out this very accomplished performance, especially since the general quality of the sound is very good.

Starker's playing is of great virtuosity and often of great poetry. I enjoy the first movement least, being disturbed by the way he tackles those passages of solo figuration, as well as by some disregard of Dvořák's indications. But the slow movement is really beautiful and the finale has great style. This is certainly among the leading recorded performances of this wonderful concerto (and, at the present, the only stereo one).

T.H.

GOLDMARK. Violin Concerto in A minor, Op. 28. Nathan Milstein (violin), **Philharmonia Orchestra** conducted by **Harry Blech.** Capitol P8414 (12 in., 30s. plus 11s. 8½d. P.T.).

Gimpel, Sudwestfunk Orch., Reinhardt (5/58) PL10290

Most beautiful fiddling—so tenderly lyrical and so delicate in its spectacular virtuosity that one scarcely notices the facile, rather second-hand music (which, despite the pleas of Goldmark's apologists, it is). If this kind of work is to be played at all—and there are very many compositions which are both less agreeable and less polished—then this is the kind of advocacy it needs. The Philharmonia is on its usual form (though the recorded sound of some of the tuttis is a bit woolly), Harry Blech keeps the pace moving briskly, and the balance between soloist and orchestra is a sensible one. But it is Milstein who steals the limelight by his artistry and the effortlessness of his playing. There is a snag, of course: this issue takes up two sides of a twelve-inch disc, which comes expensive as compared to the Vox version, and these days a side of less than twelve minutes is regarded as distinctly short weight. But if you are after the Goldmark concerto, or if you collect violin playing of superlative quality, there is no question that this is the version to choose.

L.S.

★GRIEG. Music from Peer Gynt. Royal Philharmonic Orchestra and **Beecham Choral Society** (Chorus Master: Denis Vaughan) conducted by **Sir Thomas Beecham, Bart., C.H.** with **Ilse Hollweg** (soprano). H.M.V. Stereophonic ASD258 (12 in., 30s. plus 11s. 8½d. P.T.). Mono: (11/57) ALP1530.

Suites Nos. 1 and 2:
Fjeldstad, L.S.O. (11/58) SXL2012
Perlea, Bamberg S.O. STPL10250

"Although not everyone knows the fantastic adventures of Peer Gynt", says H.M.V.'s sleeve, "every music lover knows the music written for him". There are two points here. Anyone who has not seen Ibsen's drama has missed a great experience; the Old Vic production at the New Theatre in 1945 or so, with Ralph Richardson in the title role, is a part of my life I shall never forget—though my wife and I were standing at the back of the gallery for about four hours, the intense impact of this marvellous epic has never left me, and probably never will. Grieg's incidental music, which I ought to have grown bored with long since, through endless repetitions at the piano and on records, sprang again to life and has remained ever since closely bound with the dramatic context.

Then, this bit about every music lover knowing Grieg's score: what most people know is four numbers from the first suite and perhaps Solveig's song. Beecham's record and Fjeldstad's for Decca, both give you about 20 minutes' worth of music that

you may never have heard before, unless you saw a stage production of *Peer Gynt*. Monophonically, both are extremely fine. Musically, they don't quite coincide; either has something the other hasn't got. Fjeldstad includes the dramatically important prelude with the Peer theme; Beecham has the wedding march for Ingrid (later abducted by Peer) which was orchestrated by Halvorsen from a piano piece. Fjeldstad obtains performances that breathe an infectious spontaneity and freshness; Beecham includes a soprano and choir (both very effective but singing in German which has no relevance to the drama) and his interpretations aren't just fresh: they sound brand new, as if Grieg had just delivered the score to him. Stereophonically the Decca was splendid; but I like the amplitude and keen, spicy attack of the R.P.O. sound even more on the H.M.V. record.

When we try to show our grandchildren why Beecham was for us so godlike a musician, we shall certainly (assuming, which is by no means certain, that our greatest conductor will by then have decided to retire) pull this record from the rack; and they won't easily remain unpersuaded. W.S.M.

HAYDN. Symphonies. No. 100 in G major, "Military": No. 101 in D major, "Clock". **Vienna State Opera Orchestra** conducted by **Mogens Wöldike.** Vanguard PVL7064 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

Coupled as above:
L.S.O., Dorati (9/58) MRL2502

This record completes Wöldike's set of the last six Salomon symphonies, which are coupled (rather illogically) as follows: PVL7063—Nos. 99 and 102; PVL7064—Nos. 100 and 101; PVL7065—Nos. 103 and 104. I have not been too impressed by the previous two discs in this set, and must confess to a slight feeling of guilt about this. After all, this is a conscientious attempt to give us Haydn's greatest music as he wrote it. When reviewing the Beecham set of the first six Salomon's last month I explained briefly that the current texts of these symphonies were corrupt, and had to complain that Beecham did not take advantage of Mr. Robbins Landon's diligent research. Wöldike, on the other hand, has used the authentic scores as established by Robbins Landon, and in many places the altered phrasings, for example, are a perceptible improvement on the versions we usually hear. But nevertheless I can't help feeling that the virtues of these performances directed by Wöldike are on the whole negative ones; they are rarely accompanied by those positive contributions to the music which great conductors make and which have nothing to do with the notation of the score. By this I mean the dynamic nuances, the minute adjustments of tempo, that Haydn would not have dreamed of writing down in his score, even if he had had the means of indicating them precisely. It is precisely in these matters that Beecham (and a handful of other fine musicians) show their greatness and make their *positive* contribution to a performance. I am far from under-rating the importance of authentic texts—in fact I have sometimes been accused of over-rating them—but I do not think that authenticity automatically takes precedence over musicality.

Unfortunately the issue is in any case rarely as clear as that. Here, for example, we have as nearly authentic a version of these symphonies as exists on records, and there is a great deal of musical playing in them too—more, I think, in this particular disc than in its two predecessors. Nevertheless I think that prospective buyers would be well advised to wait until Beecham's rival version comes out, for although I am sure that it will not be as close to the original text, I am equally sure that it will contain moments of an artistry that Wöldike and the Vienna State Opera Orchestra simply cannot give us. Detailed comparison must therefore wait until the promised Beecham set is released, for the weighing of these factors against one another is a serious matter, and not to be prejudged. I hope readers will bear with my hesitation to commit myself at once. J.N.

★HOLST. The Planets, Op. 32. B.B.C. Symphony Orchestra and B.B.C. Women's Chorus conducted by **Sir Malcolm Sargent.** H.M.V. Stereophonic ASD269 (12 in., 30s. plus 11s. 8½d. P.T.). Mono: ALP1600 (9/58).

This was a very fine monophonic issue and it is even better in its latest form. With some stereo records I have found very little difference between them and their mono counterparts played over the two speakers. It has seemed that the important thing is the 2-amplifier, 2-speaker set-up rather than the stereo recording itself, the release of the sound from that one source and its spread over a wider area. But when you get a work for very large orchestra, like *The Planets*, with all sorts of orchestral effects, then stereo really comes into its own. This is altogether an exciting issue and, apart from the superb performance, is one that will show off your equipment most thrillingly. It is the most vivid bit of stereo recording I have yet heard. Try *Saturn*, at the start of side 2 and then go on to the next piece, *Uranus*, if you want a sample.

The general sound is securely and centrally placed, the strings ranging as they should from first violins, over a good "middle" of violas, to deep basses on the right. Woodwind are ideally central, brass and percussion come more directionally. There is no doubt, for instance, where the bells in *Saturn* are, nor where the harps are sitting (on the left, rather unusually).

All this will strike horror into the heart of a friend of mine who wrote to me the other day arguing (as many people have argued) that this is exactly what we don't want: that the spread of a live orchestra is something forced on us by the fact that musicians and their instruments need space and that ideally the sound of music should come from a far more concentrated source. This would be fine if composers had thought of the sound of their orchestral music that way. But of course they didn't—and don't.

For instance, one perfectly valid argument for seating the 2nd violins in what is now the old-fashioned way, on the right of the stage, is that every classical composer expected them to be disposed like that and deliberately wrote phrases answering each other, intending them to be the more effective that way. Good composers have always made virtues out of the practical limitations of their material. So when my correspondent says "what stereo sound does is to give us sounds of music coming from various directions and that is what we hear in the concert hall" I can only say, and that is what the composers had in mind. I cannot go on to agree with him when he adds that "that sound is no more the ideal true sound than one which comes in one direction from a speaker".

So this record of *The Planets* gets a warm welcome from me and I shall continue to enjoy it for its astonishing concert hall realism: to put it in a perhaps better way, for its astonishing approximation to what Holst had in mind. And if I have said nothing about the performance, that is because it is of the highest class and has already been reviewed at length.

I must in duty add that Stokowski's performance of the work is scheduled for stereo release before long, but I don't think that there is much likelihood of it changing the position as it stands at present. T.H.

(The monophonic version of this Stokowski/Capitol record was reviewed in the December, 1957 issue of THE GRAMOPHONE.)

LIADOV. Symphonic Poems. Kikimora, Op. 63: The Enchanted Lake, Op. 62: Musical Snuff-Box, Op. 32: Baba-Yaga, Op. 56.

PROKOFIEV. Overture on Hebrew Themes, Op. 34.

RIMSKY-KORSAKOV. Caprice Espagnole, Op. 34. Royal Philharmonic Orchestra conducted by **Efrem Kurtz.** H.M.V. ALP1632 (12 in., 30s. plus 11s. 8½d. P.T.).

These are splendid performances and really well recorded. I can think of few better ways of spending a post-Christmas record token for anyone who enjoys colourful orchestral music — and who doesn't? The Rimsky-Korsakov is a warhorse, of course, but a thoroughly robust one that I am never sorry to hear well played. For me, however, the best things on the record are the two tone-poems (*The Enchanted Lake* and *Kikimora*) which Liadov rescued from an opera which his incurable laziness prevented him from finishing; this is minor music, perhaps, but of the very highest distinction. The Royal Philharmonic play for Kurtz with the vigour and refinement they usually reserve for Sir Thomas Beecham—I can think of no higher compliment. J.N.

MOUSSORGSKY. Pictures at an Exhibition.

RAVEL. Bolero. Royal Philharmonic Orchestra conducted by **Sir Eugene Goossens.** H.M.V. ALP1627 (12 in., 30s., plus 11s. 8½d. P.T.).

Nobody has coupled these two together before, so comparisons don't properly apply. There are, to be sure, lots of good versions of both works available, otherwise coupled or by themselves. I like the now deleted Toscanini (R.C.A. reissue impending?) and Karajan versions of *Pictures* particularly; but Goossens's new one is extremely good and well characterised—the bawling fishwives at Limoges, whining Mr. Schmuyle—and full of vitality and luscious colour. The long pause between the fourth Promenade and the Chicken Ballet is unconvincing, as is a sag in pitch at the end of the second Promenade; and it's a pity that the break had to come in the middle of Baba Yaga. Otherwise I have enjoyed both the interpretation and the orchestral sound on the disc.

In Ravel's *Bolero* the great thing is that the audience shouldn't notice any quickening of pace or increase of dynamic level: they must just happen behind one's back. Twice in Goossens's account I noticed a small gear change, but the sound grows in richness with just the right steadiness.

W.S.M.

★MOZART. Serenade No. 13 in G major, K.525, "Eine kleine Nachtmusik".

★TCHAIKOVSKY. Serenade in C major, Op. 48, "Serenade for Strings". Strings of the **Israel Philharmonic Orchestra** conducted by **Georg Solti.** Decca Stereophonic SXL2046 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

The Israel Philharmonic's strings play with great virtuosity, brilliance and fire—and with some of Solti's speeds they need the virtuosity, I can tell you. The slow movements are excellent, but everywhere else he seems to want to be bright at all costs and after a time I began to find him as tiring as the determined life-and-souler of a party. Not that his speeds are excessive by much: but they do just press the music more than it needs. A serenade, I take it, is essentially easy-going sort of music and even the faster movements should sound pleasantly relaxed. But there is little relaxation here, and when I got to side 2 how I longed for some easy-going Mozart. Even the middle section of the *Romance* of that work is speeded up and gone is all the magic that surely lies in it.

And I can't say I enjoyed the sound of the strings as presented here. It is—well, stringy. I am wary of condemning recorded sound, having so often found that a record which seems abominable on one gramophone can sound far better on another in a different room. But immediate comparison with Klemperer's record of the same Mozart (also stereophonic) made me pretty confident that the sound on this Solti one is of poor string quality. T.H.

MOZART. Concertos for two pianos. Concerto in F major, K.242: Concerto in E flat major, K.365. **Vitya Vronsky, Victor Babin** (pianos), **London Mozart Players** conducted by **Harry Blech.** H.M.V. ALP1631 (12 in., 30s. plus 11s. 8½d. P.T.).

Concerto in E flat:
Haskil, Anda, Philh., Galliera (2/57) 33CX1403

The concerto provided by the twenty-year-old Mozart for the Countess Lodron and her two daughters (both of them pupils of his) was a pretty feeble piece. One of the players (the Countess herself?) was evidently a player of only elementary technical ability, but we may guess that none of them really interested Mozart very much. He did take the trouble to arrange the concerto for two pianos, however, and it is perhaps just as well that there should be a version in our gramophone catalogues. The old Nixa version, with Gianoli and Badura-Skoda, has just been deleted, so that this is a timely arrival. Timely and welcome, for Vronsky and Babin play this smooth music smoothly, with no attempt at infusing into it a greater emotional content than it can bear.

The E flat concerto, K.365, is an altogether more important work—almost the equal of the great Sinfonia Concertante for violin and viola in the same key that he wrote at about the same time. For this work the present performers seem rather less suited than the Haskil—Anda—Galliera team, who give a splendid performance on a Columbia disc, full of character but never sentimental. The balance on both records is very good, but again slightly preferable on the Columbia disc. However, for most people choice will depend on the coupling. If, like me, you find Bach concertos played on grand pianos a rather depressing business, you will probably plump for the Vronsky—Babin version of K.365, in spite of its rival's marginal lead. J.N.

MOZART. Piano Concertos. No. 9 in E flat major, K.271: No. 12 in A major, K.414. **Rudolf Serkin** (piano), **Marlboro Festival Orchestra** conducted by **Alexander Schneider.** Fontana CFL1018 (12 in., 30s. plus 11s. 9d. P.T.).

Concerto No. 9:
Kempff, S.C.O., Munchinger (9/54) LXT2861
Novaes, V.P.M., Swarowsky (10/54) PL8430
Bachauer, London Orch., Sherman (4/57) CLP1096
Haskil, V.S.O., Sacher (7/57) ABL3143
Hess, Perpignan Orch., Casals (11/58) ABL3219

Concerto No. 12:
Matthews, Philh., Schwarz (11/54) 33SX1031
Haebler, V.P.M., Hollreiser (3/55) PL8710
H. Scholz, Salz. Moz., Paumgartner (12/54) AP13021
Lympany, Phil., Menges (4/55) CLP1038
Britten, Aldeburgh Festival Orch. (7/57) LW5294

There is a great deal to be said for these performances, and in fact they would come high in my list of the versions of either concerto. In the first place it is an intelligent coupling, with the two finest of Mozart's earlier concertos available on the same disc. Moreover, Serkin never gives us that characterless playing, merely limpid and nothing else, that makes so many recordings of Mozart piano concertos merely boring. In this he is the equal of Wilhelm Kempff, who has hitherto been my firm recommendation for K.271, and the quality of the recorded sound gives him quite an edge over the old Kempff recording, it must be said, even if it does also pick up a few unmusical sniffs and snorts and page-turnings from conductor and/or pianist. Against this, though, must be set the rather over-fierce orchestral playing, with the horns (audible for once) making an uncomfortably coarse sound. And the outer sections of K.271's finale seem to me simply too fast: all right, so they're marked *presto*, but this is surely *prestissimo possibile*.

No such miscalculations mar the performance of K.414, and in spite of the very hot competition—none of the versions mentioned above can be at all easily dismissed—I should be inclined to prefer Serkin's reading to all others. He has the gift of playing Mozart's deceptively simple piano parts with a real eloquence that never degenerates into preciosity, and Schneider's accompanying is exceptionally sensitive this time. J.N.

MOZART. Symphony No. 40 in G minor, K.550.

SCHUBERT. Symphony No. 5 in B flat major, D.485. Bavarian Radio Symphony Orchestra conducted by **Eugen Jochum.** D.G.G. DGM19120 (12 in., 30s. plus 11s. 9d. P.T.).

The pairing—a happy one—exhibits clearly the extreme similarity of ground-plan of the two works, yet their very considerable emotional contrast: the Schubert serene and innocent, the Mozart tender yet lined. Perhaps it is the Schubert that Jochum handles the more happily; here nothing happens to qualify the serenity throughout. After a beautifully shaped opening movement, the andante is allowed its say with a steady pulse, a virtue beyond the patience of many conductors faced with this rather long-winded expanse; the minuet may seem on the leisurely side, but has the corresponding advantage of allowing the same tempo reasonably to be held for the trio; and the finale does indeed get under way. Rather too hastily, as a matter of fact, on the engineering side of things; there is an excessively short break between these last two movements, only just time indeed for D.G.G. to get their usual "clunk" in at all.

The Mozart (played in the version without clarinets) is handled a little less effectively; for though again there is splendid propulsion in the finale, there is less of this quality in the minuet than the underlying determination of the music might seem to warrant, and rather more in the andante than perhaps suits the underlying grief. Yet about the right choice of tempo for any one movement there is room for many opinions; and I would press much more firmly a further objection—that in the first movement Jochum sets not one tempo, right or wrong, but *two*: and this surely *must* be wrong. When the first subject gives way to the second it appears to take all the music's motive power with it; and Mozart simply cannot flow so erratically.

Yet throughout there is the most beautiful

orchestral playing, stylish and round toned in wind and strings alike. The latter are not too many in number, allowing a very happy balance; indeed in the Schubert sometimes the firsts might even be thought to be on the backward side, and, at others, the flute to tell too easily—both of them, needless to say, tendencies which do much less harm to the music than the opposite extremes, much commoner on record.

The general quality of sound is high, just a little woollier than D.G.G.'s best; in general I would recommend the Schubert strongly, the Mozart only with reservations about the erratic first movement. M.M.

MOZART. Symphony No. 40 in G minor, K.550. Serenade No. 13 in G major, K.525, "Eine kleine Nachtmusik". Pittsburgh Symphony Orchestra conducted by **William Steinberg.** Capitol P8432 (12 in., 30s. plus 11s. 8½d. P.T.).

The G minor Symphony is played in the version with clarinets, and the resulting smoothness is carried over into the style of the performance. No fierce attack on the work will be found here; instead a gentle reading with well-shaped phrases and a steady pulse which brooks no interference. As the recorded sound matches the style—well-balanced, smooth, and full—this will make a highly acceptable version of the symphony for those listeners seeking a sensitively executed expression of this view of Mozart.

The Serenade is played with full strings, and with full forward pressure. In the Romance the pulse does this time allow itself to be quickened on occasion; more specifically twice, when Steinberg makes by a temporary change of tempo the second (C major) section of the movement into an episode ranking with the later C minor one. This goes rather well, as do many other points in this alert reading. Again the recording is full; indeed the only thin sound on the disc emanates from Steinberg's multiple firsts trying to sound *sotto voce* in that passage of the minuet's trio lying conspicuously badly for them. Elsewhere all is very well indeed. M.M.

PROKOFIEV. Violin Concertos. No. 1 in D major, Op. 19: No. 2 in G minor, Op. 63. **Ruggiero Ricci** (violin), **Suisse Romande Orchestra** conducted by **Ernest Ansermet.** Decca LXT5446 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

Concerto No. 1:
Oistrakh, L.S.O., Matacic (9/55) 33CX1268
Concerto No. 2:
Kogan, L.S.O., Cameron (11/56) 33CX1395

This is a sensible coupling. Each of the Prokofiev concertos in its previous recording was given a strange bedfellow—Mozart or Bruch—presumably to act as what is vulgarly known as a "come-on" for it. A comparison of these two works, separated by twenty years and more, is particularly interesting, since, despite the gap between them, they reveal the same mind—the same qualities of grotesque humour, of slyly disconcerting harmony, of somewhat diffuse lyricism pervade them both. Ricci has won quite a reputation for his performances of the Second Concerto, and his alert readings of the two works are good to have together. His tone is a great deal less opulent than either Oistrakh's or Kogan's in their recordings, and the listener becomes acutely aware at times of his fast vibrato and nervous tension; but his confident virtuosity makes for enjoyable performances. Rhythmically, however, there are one or two flaws; there is a bad rift of opinion between soloist and conductor about the tempo of the finale of the First Concerto, the *Andante* of the Second is unsteadily poised and has a couple of moments of shaky ensemble, and the many changes of tempo in the first movement of the Second do not come about naturally and convincingly. The orchestra is well recorded on the whole, but in the First Concerto the solo violin is made to sound a bit thin. L.S.

★**PROKOFIEV. Piano Concertos:** No. 1 in D flat major, Op. 10; No. 3 in C major, Op. 26. **Moura Lympany** (piano), **Philharmonia Orchestra** conducted by **Walter Susskind.** H.M.V. Stereophonic CSD1253 (12 in., 25s. 9d. plus 10s. 1d. P.T.). Mono: (9/57) CLP1126.

M.M. described this performance of Prokofiev's most popular Concerto as "truly marvellous", and I agree with him. The sound of the stereo took a little getting used to: the orchestra is superlative from the start, but at first the piano may seem slightly disquieting, as if a "close-up" of it had been superimposed on the broad orchestral picture; but quite quickly my ears attuned to this, and then I found it superior in sound quality to the monaural record—excellent though that is. A recommended record. How enjoyable the First Concerto is in this sumptuous spread of stereo sound. A.P.

PROKOFIEV. Sinfonia Concertante, Op. 125. Mstislav Rostropovitch ('cello), **Royal Philharmonic Orchestra** conducted by **Sir Malcolm Sargent.**

RACHMANINOV. Vocalise, Op. 34, No. 14. Mstislav Rostropovitch ('cello), **Alexander Dedyukhin** (piano). H.M.V. ALP1640 (12 in., 30s. plus 11s. 8½d. P.T.).

It used to be a favourite habit of teachers of composition (and for all I know it may be still) to ask a pupil to write a sonata movement, and then, when he brought it in, glowing with satisfaction at his achievement, to send him away to write another totally different movement using the same material. Anyone who has suffered this treatment—disconcerting, but extremely good for one's technique—will be fascinated by this *Sinfonia Concertante*, since each of its three movements is a re-working and expansion of the parallel one in Prokofiev's 'Cello Concerto, of which we had a recording about eighteen months ago by Starker and the Philharmonia under Susskind (Col. 33CX1425).

A good deal of dissension blew up in Russia over the earlier work, which has now been shelved there as being unacceptable; but it is not clear whether the new work was a sop to the official arbiters of taste or was merely the outcome of Prokofiev's own dissatisfaction (the fact that the 'Cello Concerto used only half the original material rather points to "a great deal of struggle and labour", as a Soviet critic has suggested). The much greater length of the *Sinfonia Concertante* leaves one wondering exactly what the background motivation might have been; but the idiom is certainly rather easier to accept at first hearing. Since the 'cello part is at least as virtuosic as in the Concerto, if not indeed more so, it is hard to see why its status has been reduced in the title. There is, by the way, no score available in this country; but don't try to follow from the Concerto score, or you'll find yourself rather in the position of the old lady who followed a performance of Berlioz's *Faust* with a copy of Gounod's opera on her knee.

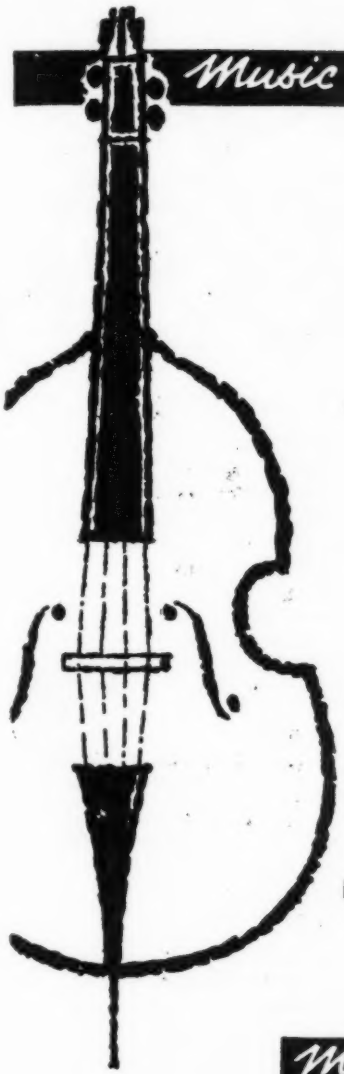
The performance, so far as one can judge on a first hearing without a score, is an eloquent one, and Rostropovitch's playing shows off to perfection his beautiful tone and masterly technique. The engineers also are to be congratulated on a very faithful recording, which preserves a true balance of tone between soloist and orchestra. The Rachmaninov *Vocalise* makes a charming fill-up. Isn't it about time one of the many talented sopranos now around followed Lily Pons's lead and recorded this haunting piece in its original form? L.S.

★**PROKOFIEV. Symphony No. 1 in D major, Op. 25.**
★**SHOSTAKOVICH. Symphony No. 1 in F major, Op. 10. Philharmonia Orchestra** conducted by **Efrem Kurtz.** H.M.V. Stereophonic ASD263 (12 in., 30s. plus 11s. 8½d. P.T.). Mono: (3/58) ALP1554.

R.F. reviewed this record in its mono form, so comprehensively as to leave little for me to add. Although the Classical Symphony is the fill-up, it is played first, leaving Shostakovich's first movement as its own fill-up. Kurtz's is the famous version in which Shostakovich's metronome marks are, at the composer's wish, observed, no matter how much they differ from the verbal directions in the score (there is one exception, noted by R.F.).

In stereo form the sound gains in bloom, and loses a little of its edge; sometimes this is not as beneficial as it may sound—the interpretation is already on the mellifluous side—but in general it makes for enhanced orchestral timbres and is in keeping with Kurtz's approach. Brass and percussion, in particular, sound even more splendid in stereo. W.S.M.

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RACHMANINOV. Piano Concerto No. 1 in F sharp minor, Op. 1. TCHAIKOVSKY. Concert Fantasia in G major, Op. 56. Peter Katin (piano), **London Philharmonic Orchestra** conducted by **Sir Adrian Boult.** Decca LXT5447 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

Rachmaninov Concerto:
Lympany, Philh., Malko (3/55) CLP1037
Richter, U.S.S.R. S.O., Sanderling (8/58) PMA1037

The attraction here is the rarely-heard and rarely-recorded *Concert Fantasia* of Tchaikovsky, written nine years after the First Concerto, and the composer's third essay in the medium of solo piano and orchestra. The work is in two movements, a *Quasi Rondo* which isn't a rondo at all, which makes graceful gestures without saying very much, and which has as its second idea an enormously long piano solo recalling Liszt both in its keyboard layout and its emotionalism, followed by *Contrasts* (the contrast being between the slow piano theme of its opening—to which a solo 'cello provides a counterpoint—and the rather manufactured-sounding *molto vivace* section with which it is later combined). A strange, unorthodox work in many ways, but with plenty of effective pianism and several characteristic Tchaikovskian touches. Except for some indifferent unanimity among the violins in one exposed passage at the reprise of the slow theme in the second movement, the orchestra does well, and Katin gives us the fine clarity and control which always distinguish his playing. The piano is balanced too near, however, in relation to the orchestra, so that at times (e.g. the start of the *Vivace* coda to I) it overpowers it; and the tone of the bass of the instrument is hard and unlovely.

The recording is better in the Rachmaninov, though the piano is still very forward; but as a performance this is curiously unsatisfactory. Curiously, because even with a soloist and conductor who eschew playing to the gallery, the effect is vulgar; and the reason is simply the reckless disregard of *piano* and *pianissimo* markings in favour of full-blooded expansive playing of Rachmaninov's tunes—a temptation, certainly. The first expressive string subject, for example, is "souped up"—compare the delicacy of the Philharmonia here! In the recapitulation of the second subject of the finale you would never guess that the piano is marked *leggiero* and the strings *pp*; and in the lovely flowing tune at the end of the slow movement both soloist and orchestra get carried away with enthusiasm, the latter playing *con molto schmalz* to a sonorous accompaniment instead of *dolce* to a *pp leggiero* accompaniment—and so all the poetry of this part evaporates. Apart from these flaws, the general conception is somewhat inflexible and immature, so that those who want this concerto, will do better with Lympany (though she does not show the massive strength and the pearly brilliance needed for the outer movements) or, easily first in the field, Richter (though you will need to overlook that saxophony first horn!). L.S.

RIMSKY-KORSAKOV. Scheherazade, Op. 35. London Symphony Orchestra conducted by **Pierre Monteux.** R.C.A. RB16077 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Stereophonic SB2003 (11/58).

I confess that I did not listen to every bar of this record, for I heard its stereophonic version as recently as November and am prepared to trust R.C.A.'s engineers not to have left a bar out or anything disastrous like that. (Oh yes: that sort of thing does happen, even with the most reputable companies.)

My business now is to report on the mono sound and as far as the performance itself goes I need only say again that it is extremely good, both in Monteux's direction and in the L.S.O.'s playing, not only from their soloists but from the orchestra as a whole. The present sound seems less exciting after all the spaciousness of stereophony, but to say that is merely to say that the new medium at its best is better, not that there is anything poor about this monophonic record. It is vivid and not congested: it has been balanced with scrupulous care—to take one example, the excellent sound of the four solo double-basses *divisi* at the start of the second piece. All very satisfactory, in fact. T.H.

★**ROSSINI—RESPIGHI. La Boutique Fantasque**—Ballet. **Royal Philharmonic Orchestra** conducted by **Sir Eugene Goossens.** H.M.V. Stereophonic BSD752 (10 in., 22s. 3d. plus 8s. 8½d. P.T.). Mono: BLP1104 (11/58).

Stereophonic:
Israel P.O., Solti (10/58) SXL2007

I agree entirely with J.N., who reviewed the earlier version of this performance, and who said in effect that Goossens' performance sounds as if he is accompanying the ballet rather than giving a concert performance to be enjoyed as music alone. Indeed, I have never heard ballet music which made me feel so vividly that it needed something else to complement its playing. It is always delightfully rhythmic, often poetical, but strangely reserved. It lacks "presentation" to an astonishing degree.

Solti's performance is quite otherwise, full of vitality and verve, and since both are extremely well recorded, his is the record I would recommend for home enjoyment. T.H.

SCHUBERT. Symphony No. 7 in E major, D. 729 (edited Weingartner). **Vienna State Opera Orchestra** conducted by **Franz Litschauer.** Vanguard PVL7060 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

It was before the war that the symphony we had always known as Schubert's No. 7 in C major was renumbered by the experts as his 9th (the "Great" C major) and we realised that this was giving it its rightful place after No. 8, the *Unfinished*. But I wonder how many concert-goers thought to ask what filled the gap left as No. 7. It is, in fact, the symphony here recorded and Vanguard have put us in their debt by completing the list of Schubert symphonies, for it is the only recording of the work available.

It was never finished in all its essentials by the composer. That is to say, its details were not all filled in nor was much of it orchestrated: but Schubert did complete a sketch of the whole thing, noting the main instruments throughout and often indicating a good deal more. It is therefore real Schubert from start to finish, sympathetically filled out by Weingartner, and is not to be compared with the "completion" of the *Unfinished*, sometimes attempted by other composers.

It is an interesting work rather than a very attractive one and that is why, I suppose, it has never been much played. At this stage Schubert was at a turning point in his music and the result is a bridge work between the happily lyrical earlier symphonies and the deeper and more emotional later ones. Like so many such works it seems to lack the qualities of the earlier ones and not to have achieved the greatness of what was to come. The fresh charm of early Schubertian melody has gone, the enchanting modulations are not often to be found: he has not yet discovered the later mastery shown in the last two symphonies. The Scherzo is the most immediately attractive and most characteristic movement.

For all that, this is a symphony that everyone who loves Schubert will want to know and it is presented here very capably, if not quite with the most compelling advocacy. In particular, passages here and there could often have been given a clearer balance. But it is all very acceptable and so is the recorded sound. T.H.

★**SCHUBERT. Symphony No. 9 in C major, D.944, "The Great". London Symphony Orchestra** conducted by **Josef Krips.** Decca Stereophonic SXL2045 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

★**SCHUBERT. Symphony No. 9 in C major, D.944, "The Great". Bavarian Radio Symphony Orchestra** conducted by **Eugen Jochum.** D.G.G. Stereophonic SLPM138001 (12 in., 30s. plus 11s. 9d. P.T.).

SCHUBERT. Symphony No. 9 in C major, D.944, "The Great". Cleveland Orchestra conducted by **George Szell.** Fontana CFL1017 (12 in., 30s. plus 11s. 9d. P.T.).

Halle, Barbirolli (11/54) ALP1178
Berlin P.O., Furtwangler (3/55) DGM18015-6
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Berlin P.O., Furtwangler (10/57) DGM18347

The Schubert Great C major could perhaps scarcely be expected to contain itself within just one stereo version, even initially. It is expansive, and made to sound expansive, too, by Jochum and Krips, both of whom allow it plenty of time in which to make its points. In the finale, even, arguably too much time; here perhaps both conductors might with advantage have pressed the players a little more.

The players of both orchestras are indeed exceedingly responsive. Everywhere there is sensitive phrasing, and everywhere there is beautiful tone; the oboist of the

L.S.O. opens the slow movement most eloquently, so do the horns of the Bavarian orchestra the symphony as a whole. To choose between the two excellent performances is to choose on points of preference in detail; on whether Krips's stolid refusals to ease into the second subject of the first movement, or to linger over that antiphonal passage between horn and strings in the slow movement, be considered mechanical or merciful; on whether Jochum's habit of heralding in advance a new, faster section by accelerating into it be considered exciting or irritating.

On the matter of recorded quality it may be found easier to make a decision. The Decca is rather good, with smooth wind tone, and both brilliance and depth for the strings. The D.G.G. approaches this quality in some passages, yet it does occasionally also expose mild defects in detail that add up in total to quite a ponderable factor: backward trombones not quite lending the symphony their full and very desirable weight; string pianissimos which seem somehow to come from sections which have physically receded; a lightness in the bass which is sometimes very material—in the finale those passages in which Schubert discovered a hundred years before his time the motive power of pizzicato basses moving up and down arpeggios do not here always come off.

In the monaural field the new Fontana disc has no difficulty with these passages, nor with most others. For it is recorded with great clarity, if not with all the richness in the world; and with considerable brilliance, if not with all the freedom from harshness that should really go with it. The trombones are not backward here, even in pianissimo; and they are most beautifully played, with a smooth legato and the most admirable steadiness of tone. Balance is everywhere, indeed, very good; the episodic passages in the slow movement, with simultaneous woodwind, horn and trumpet solos, coming off splendidly.

The success of these passages is only symptomatic, though, of the care Szell has taken everywhere; he gives an excellent performance, presenting a view of the symphony that tends to the forceful. Once only does he relax to any extent; the antiphonal passage in the slow movement that Krips refused to linger over Szell does, and the music sags in consequence.

Szell is far from being the only conductor to allow this; in Furtwängler's hands the music at this point not merely sags but gives the impression of coming to a permanent halt. Yet the performance the Berlin Philharmonic give of the symphony under his guidance is so rich in beauties of every description—many of them lingering ones, of which this particular passage is only an extreme example—that it seems altogether unreal not to continue to recommend their D.G.G. version virtually without reservation; for into the bargain it is most beautifully recorded. In single-disc form, DGM18347, it suffers only from a turn-over point during a dramatic silence in the slow movement. Even the new Fontana disc, however, though happily spaced with two movements on each side, does not manage complete restitution at this point, for a minor accident in (presumably) tape-editing has managed to result in the loss of one string chord at the resumption after the pause. Perfection in the matter is, happily, available if required urgently enough; for Furtwängler is alternatively available in two-disc form (DGM18015-6). Here the Schubert, with no mid-movement break, takes three sides, the fourth being given to the Haydn 88th Symphony in G major.

M.M.

SHOSTAKOVICH. Violin Concerto, Op. 99. David Oistrakh (violin), **Leningrad State Philharmonic Symphony Orchestra** conducted by **Evgeni Mravinsky.** Parlophone PMB1014 (10 in., 22s. 3d. plus 8s. 8½d. P.T.).

David Oistrakh, New York P.O., Mitropoulos (7/56) ABL3101

It was with Mravinsky and the Leningrad Philharmonic that David Oistrakh gave the first performance of this concerto in October 1955, and the gathering together of all the participants on that occasion is a welcome one, even although Oistrakh has already made a splendid recording with another orchestra. The work, impressive even at a first hearing, reveals on closer acquaintance that the material is integrated to a truly remarkable extent, and although there are no signs of other violinists taking it up (does Oistrakh hold sole rights, I wonder?), one's conviction grows that it is an outstanding concerto: it is quite understandable that the audience at the British première should have insisted on a repeat of the last movement. Oistrakh plays as impeccably as ever, and the Leningrad Philharmonic gives admirably vital support: so far as performance is concerned, there is almost nothing, either in interpretation or in quality, to choose between the Parlophone and Philips issues. The difference lies in the recording, which is less warm in the Russian version. This affects the orchestra somewhat at the start, and the end of the Scherzo sounds a bit overloaded; but in the main the sound quality is acceptable enough. And there is, of course, the great advantage of the ten-inch format that it saves you over seven shillings.

L.S.

SHOSTAKOVICH. Symphony No. 11. French National Radio Orchestra conducted by **André Cluytens.** Columbia 33CXS1604-5 (one single and one double sided 12 in., 49s. 6d. plus 19s. 4d. P.T.). Recorded in the presence of the composer.

It is not true that the English are the only people who celebrate their glorious reverses; for the Russians at least the abortive revolution of 1905 is a pious and stimulating memory. It has inspired this symphony, whose music is obviously deeply felt.

Shostakovich's Op. 103, which dates from 1957 and reached this country last year, is a big, quasi-programmatic work (but more of that later) like the Leningrad Symphony. It was dismissed as inferior to the tenth symphony by English critics, and no doubt it is—on the lines that Beethoven's *Pastoral* is inferior to his Fifth Symphony, but I still find it an exciting work, even if not a balanced masterpiece. The present records were made in Paris last summer.

Each of the four movements has a descriptive title, but beyond that we are



Dmitri Shostakovich and André Cluytens photographed during the recording of the composer's 11th Symphony, reviewed above E.M.I. Photo

free to decide how much of the music is pictorial. The first movement, "Palace Square" consists of misty, sinister chords for muted strings supporting a sinuous tune, and interrupted by Mahlerian fanfares; there is a Mahlerish trumpet tune too—it could have come from *Der Tambourg'sell* quite easily, and indeed there is much in the symphony that reveals Shostakovich's acknowledged debt to Mahler. Equally, the musical language stems from Moussorgsky and Tchaikovsky, and an intriguing blend of their characteristics. The second movement, entitled "Ninth of January", that being the date of the 1905 revolution, is the most Tchaikovskian of the four, an animated scherzo movement in two parts, with a slow intermezzo: this is the most substantial movement, splendidly built up on two ideas which are magisterially developed — the thematic material of all four movements is closely integrated. The movement splays over sides one and two, the break occurring at the slow middle section. "Palace Square" was really the introduction to this allegro; the true slow movement now follows and is headed "Eternal Memory". A sort of funeral march, its dull tread and painfully elaborating melody (with a phrase out of Beethoven's G major piano concerto) are inclined to outstay their welcome, though the length is intended purposefully, to prepare for a blinding progression into D major. The finale, "Alarm", is full of sound and fury, and thematically coherent, but has not yet convinced me (in two different interpretations) that it rounds off the big work satisfactorily—the coda is bombastic *kitsch*.

There are weaknesses in the piece all right. But there is strength, and musical inspiration; and the language that Shostakovich writes is almost always fine to hear. The interpretation may be taken as authoritative, and the sound of the French orchestra is presumably close to Shostakovich's intended sonority; but there are some passages of unprecise ensemble which annoy the ear, and I believe that greater tension could be created in the third movement. If you like to follow the music in a score, it is obtainable from Boosey & Hawkes, price 28s. 6d. W.S.M.

SIBELIUS. Tone Poems. En Saga, Op. 9: Pohjola's Daughter, Op. 49: The Oceanides, Op. 73: Tapiola, Op. 112. **Philadelphia Orchestra** conducted by **Eugene Ormandy.** Philips ABL3227 (12 in., 30s. plus 11s. 9d. P.T.).

Apart from an uncomfortable start to *En Saga*, in which the rising crotchet in the bassoon and horns comes just too late each time, the Philadelphia Orchestra fully maintains its high reputation in these four tone-poems: some details indeed, such as the *sul ponticello* passage in *En Saga*, emerge more effectively than in any other recording. And the engineers have given us pretty good quality sound, if not quite the most brilliant or startling. Where this disc disappoints—and I am afraid it does—is in the interpretations. It is a long way from Finland to Philadelphia, and on the way over part of the original flavour has been lost and something foreign substituted: only *Tapiola* survives the crossing relatively unscathed, and blows its icy winds as bitterly as at home. The chief thing which strikes one who has heard a great deal of Sibelius under conductors (from Kajanus to Beecham) whose readings have been declared authentic is the way Ormandy seems to feel that the music must be whipped up to make it more exciting for jaded transatlantic tastes; and so we not only get the most rushed *Pohjola's Daughter* and *En Saga* on record, but whole sections lose their impact and impressiveness by being hurried on. In *Pohjola's Daughter*, for example, why accelerate in the first *Moderato*, and why the feverish surges of tone at the start of the *Allegro*? In *En Saga*, why suddenly faster at the rustling arpeggios just after letter A?—the *stringendo* comes much later; and the *Allegro molto* just before the coda needs, and should have, no *accelerando*. This performance of *Oceanides* makes one wonder if the conductor has fully analysed the score: instead of the subtle interplay and mosaic-work of thematic fragments, we are given a vague impressionistic wash of sound. The tremolo 'cello figure at letter B is of importance and is marked up in the score, but here is submerged; and how could the 'cellos be allowed to change the shape of the second subject two bars before letter D by playing E natural and not E flat? I'm sorry, but this just won't do. L.S.

SMETANA. Ma Vlast: Vltava. **Vienna Philharmonic Orchestra** conducted by **Raphael Kubelik.** Decca CEP568 (7 in., 11s. plus 4s. 3½d. P.T.).

Within the self-evident limits of the format everything is done here for *Vltava* that smooth playing and smooth recording can do.

The more liquid and easy-going sections of the work sound in the result very happy indeed. It might be possible to wish brighter brass and percussion in some other appropriate sections; but perhaps this would be to run counter to Czech taste. It might, too, be possible to question the effectiveness of Kubelik's substantial *hastening* of the river when it broadens to flow through Prague; this may, conceivably, have been Smetana's intention, but, if so, then surely in this matter Czech taste runs counter to Nature's? M.M.

VERDI. La Traviata: Preludes to Acts 1 and 3. **La Forza del Destino:** Overture. **Metropolitan Opera Orchestra, New York,** conducted by **Fausto Cleva.** Philips ABE10088 (7 in., 11s. plus 4s. 3½d. P.T.).

Mr. Cleva gets his effects by exaggerating Verdi's nuances and adding a good few of his own. Sometimes the result is very effective in a melodramatic way; for instance the start of *The Force of Destiny* overture is extremely exciting. But there is no wonder about Leonora's Prayer theme, and at least one *ppp* sounded much too vigorous and robust. In the *Traviata* preludes the string tone is a little scraggy, and the first of them needs more musicianly playing if it is not to sound vulgar. R.F.

★**VIVALDI. Bassoon Concertos.** P.69 in C major: P.70 in A minor: P.71 in C major: P.401 in B flat major, "La Notte". **Virginio Bianchi** (bassoon), **Gli Accademici di Milano** conducted by **Piero Santi.** Vox Stereophonic STPL10740 (12 in., 30s. plus 11s. 9d. P.T.).

Equable, pleasant performances of four amiable concertos, which in the first movement of the A minor and in much of *La Notte* (not the same work as Op. 10, No. 2) rise perhaps to greatness. Virginio Bianchi has an easy, broad but well-focused tone, and can make his instrument sound lyrical and expressive. All the same, four bassoon concertos on one stereo record . . . ? The stereophony produces a slightly odd effect, for bassoon and cembalo both come strongly out of the right-hand speaker. It sounds as if each of them had a close-up solo microphone, which was then fed strongly in the R.H. channel: so that you get simultaneously a close-up of the bassoon, with its clicking pads audible, superimposed on a more conventional view of the whole string orchestra. I would not suggest that this is how the recording was actually made—but it serves to describe the effect of it. Lopsided, but not unpleasant. A.P.

WAGNER. Tristan und Isolde: Prelude and Liebestod. **Lohengrin:** Preludes to Acts 1 and 3. **Parsifal:** Prelude and Good Friday Music. **Vienna Philharmonic Orchestra** conducted by **Rudolf Kempe.** H.M.V. ALP1638 (12 in., 30s. plus 11s. 8½d. P.T.).

There are now a good number of records of orchestral Wagner, but the selections on each are so varied that if you want to have every item possible, you will end up with several discs and a great deal of duplication. The present record is almost entirely of the sensuous or meditative Wagner, the only lively piece being the Prelude to Act III of *Lohengrin* (with its middle section played with particular grace).

As a whole, Kempe's performances hold their own with any other, while the orchestral playing is only possibly equalled by an orchestra as experienced in Wagner playing, the Berlin Philharmonic. How secure in intonation and beautiful in tone are the Vienna violins in the perilous opening of the *Lohengrin* Act 1 Prelude, how rich in *Tristan* and *Parsifal*. I do wish we need not always have the *Tristan* Liebestod hitched on to the Prelude. The Prelude alone, as Tovey said, "suffers least from adaptation to the concert room": moreover, "Wagner has furnished three most convincing pages of exquisite scoring and subtle rhythm to round off this *Vorspiel* in its own proper key: which makes it all the more surprising and regrettable that it is so seldom heard alone with this finish". (*Essays in Musical Analysis*, vol. iv. O.U.P.) Records link the two pieces with dreary regularity (do world-famous conductors never think?), except that Rother, I notice, has recorded the Prelude on its own, though I have not had time to get hold of the record and see what ending he has used.

But this is lovely Wagner playing, with a sensitive Wagnerian in charge and an orchestra which has been born and brought up in the music. H.M.V. have caught the quality of the Vienna Philharmonic's sound most beautifully and my only complaint, a small one, is that the gap between the end of the Liebestod and the start of the *Lohengrin* Prelude is disconcertingly short. To leap from one to the other is even more absurd than the much-criticised sequence of the *Tristan* Prelude (the start of the opera) and Liebestod (its very end)—and you will have to be very fleet of foot to get to your gramophone in time to stop Lohengrin stepping on Isolde's dead body. T.H.

WEBER. Oberon: Overture.
WOLF-FERRARI. I Quattro Rusteghi: Intermezzo, Act 2. **London Symphony Orchestra** conducted by **Fernando Previtali.** H.M.V. 7EP7066 (7 in., 9s. 3d. plus 3s. 7½d. P.T.).

The horn opens *Oberon* beautifully, echoing himself on the repeat as if truly in the depths of a romantic glade. Thereafter the introduction drags until rescue comes with the allegro; this indeed goes with a will. The will does not make the turnover seem any the more welcome when it arrives; a side and a half for *Oberon* seems odd in 1959. The spacing allows, though, a happy fill-up, the Wolf-Ferrari Act 2 Intermezzo from *The School for Fathers*. Here a rather noticeable tape-join obtrudes in an otherwise good recording. M.M.

CHRISTMAS CONCERTOS. Concerto Grosso in G major, Op. 8, No. 6 (Torelli). **Stuttgart Pro Musica String Orchestra** conducted by **Rolf Reinhardt.** (*a*) **Concerto Grosso, Op. 6, No. 8** (Corelli)†. **Corelli Tri-Centenary String Orchestra.** (*b*) **Concerto Grosso in F major, Op. 1, No. 8** (Locatelli). **I Musici di Milano.** (*c*) **Concerto Grosso, Op. 2, No. 12** (Manfredini). **I Musici di Milano** (*a*), (*b*) and (*c*) conducted by **Dean Eckertsen.** Vox PL10500 (12 in., 30s. plus 11s. 9d. P.T.). † Also available on Vox VIP45270 (7 in., 11s. plus 4s. 3½d. P.T.).

Anyone who has had the good fortune to be in Rome at Christmas-time will remember the sound of the shepherds' reed-pipes etched in the cold, electric air; it is as much a part of the Italian Christmas as carol-singing is of ours. This is the sound that Italian composers of about the beginning of the eighteenth century were alluding to when they used, as one of the slow movements in their concertos for Christmas Eve, the lilting rhythm of the *pastorale*—which means, quite literally, shepherds' music. Through the traditional music of the Italian countryside they refer back to the shepherds who were privileged to attend at the first Christmas. I doubt, myself, whether this is a good reason for taking the *pastorale* movements in these concertos so solemnly, not to say sentimentally, as they are on this record, but that is doubtless a matter of taste, and it is in any case interesting to have four different composers' conceptions of a Christmas concerto so handily gathered on one disc. Corelli and Locatelli stand head and shoulders above the other two, it must be said, and although the former is almost hackneyed by now, the latter deserves to be equally well known.

Of these four works all except the Locatelli have been abstracted from Vox sets already issued in this country. Baroque enthusiasts will therefore be already familiar with their merits and faults. J.N.

NICOLAI MALKO. Quintet in E major, Op. 13, No. 5: Minuet (Boccherini). **Slavonic Dance No. 3 in A flat major** (Dvořák). **Lyric Suite, Op. 54:** No. 4, March of the Dwarfs (Grieg). **Quartet in F major, Op. 3, No. 5:** Serenade (Haydn). **Philharmonia Orchestra** conducted by **Nicolai Malko.** H.M.V. 7EP7067 (7 in., 9s. 3d. plus 3s. 7½d. P.T.).

An extraordinarily slow speed for the *Slavonic Dance*, but if you don't mind that (I do), generally pleasant performances. My copy had a remarkable amount of tape noise on the Boccherini/Haydn side and the background is cut off far too suddenly after the final chord of the Grieg piece. On the full orchestral side the sound is very vivid and realistic until the really noisy bits, when it gets unpleasantly shrill. (At least, I could not avoid this on my gramophone.) The technical production, in fact, could have been better. T.H.

CHAMBER MUSIC

BEETHOVEN. 'Cello Sonatas. No. 3 in A major, Op. 69: No. 4 in C major, Op. 102, No. 1. **Pablo Casals** ('cello), **Rudolf Serkin** (piano). Philips ABL3223 (12 in., 30s. plus 11s. 9d. P.T.).

All the Beethoven 'cello sonatas played by Casals and Serkin have been in the American catalogues for some years, and Philips issued the first and last in this country just a year ago, describing them as "Recorded at the Casals Festival, Prades". They were distinguished by magical playing and disfigured by those groans and grunts that Casals' disciples have learnt to ignore. The remarkable thing about the new recording of the A major and C major sonatas is that there are practically no grunts and groans at all. Very occasionally there are faint, unworrying sounds from the great man, for instance in the middle of the first movement repeat in the A major. This suggests that the improvement is not so much due to prodigies of editing, for in the above instance the same music could have been dubbed off from the first time round; it must rather be due to prodigies of self-control by Casals himself, and perhaps also to a somewhat more distant balance with some form of screening between his mouth and the microphone, so that what human sounds there are are very much fainter than on every other of his LPs that I have heard. All this is not so irrelevent to a discussion of this recording as it may seem; the plain truth is that most music lovers simply could not listen with real pleasure to the previous Casals-Serkin disc, while there is nothing to stop this one from becoming a monument for all time to the greatest 'cellist of our day.

Listen to the way Casals plays the lyrical phrases after the double bar in the first movement of the A major, and the way he slips from the adagio introduction into the final allegro. This, surely, is the perfection of 'cello playing, warm with understanding and sympathy. Serkin too is a great artist in his own right, and the two are completely in accord with each other. Casals equally well catches the more cerebral mood of the C major, a curious and fascinating work even though its tunes never quite seem to crystallise either in Beethoven's mind or in ours. Casals takes the adagio at the start of the second section prodigiously slowly (27 quavers to the minute; the first bar takes twenty seconds) but it comes off. Nevertheless I think I would play the wonderful A major more often.

The balance is good, with the piano drowning the 'cello in one or two fortissimo passages which is what happens in actual performances. The quality is not of the very highest, but wholly adequate. This is a record to treasure. R.F.

BENDA. Concerto in G minor for Harpsichord and String Orchestra. Zuzana Ruzickova (harpsichord), **Prague Chamber Orchestra** conducted by **Vaclav Neumann.**
KROMMER - KRAMER. Clarinet Concerto in E flat major, Op. 36. Vladimir Riha (clarinet), **Prague Symphony Orchestra** conducted by **Vaclav Smetacek.** Supraphon LPV357 (12 in., 30s. plus 11s. 9d. P.T.).

The Bendas were a numerous family of musicians in eighteenth-century Bohemia. The one of them represented here is Jiri (sometimes called Georg) Antonin, whose chief claim on history is the composition of melodramas which took the fancy of Mozart. Rather more than merely took his fancy, actually; in a letter to his father he declared that three-quarters of the existing repertoire of operatic recitatives would be better replaced by Bendan melodrama—though whether this enthusiasm for the idiom would have survived a hearing of some of the more modern examples of it is another story.

On this disc Benda is represented not, unfortunately, by one of these classic pieces but by a harpsichord concerto whose primary distinguishing characteristic is its extraordinary dullness. Yet throughout its three uneventful movements harpsichordist and orchestra alike offer a complete adequacy of performance, and the general sound of the recording is good; only, possibly, some lack of bite and presence in the tone of the solo instrument could be held to share with Benda responsibility for the overall low temperature.

Krommer's Clarinet Concerto is less well recorded, and it suffers into the bargain

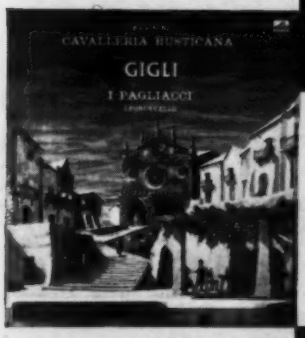
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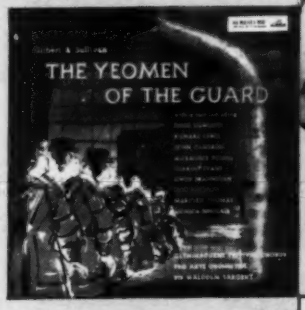
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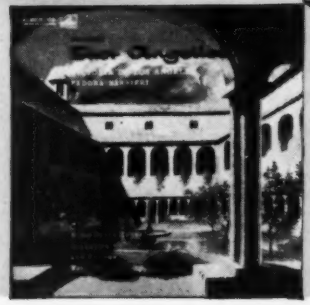
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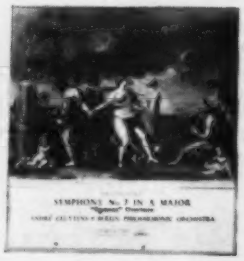
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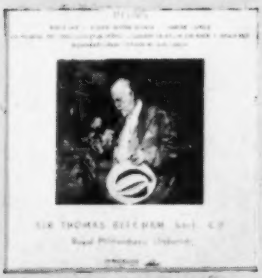
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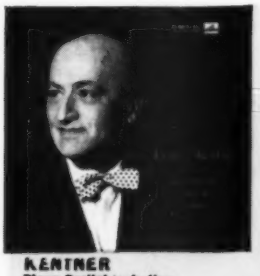


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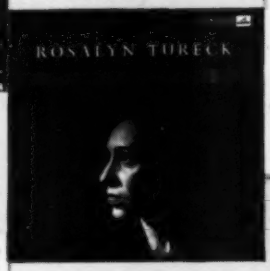
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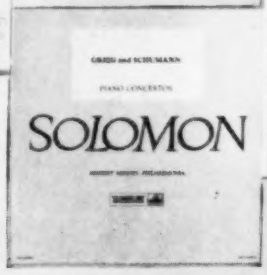


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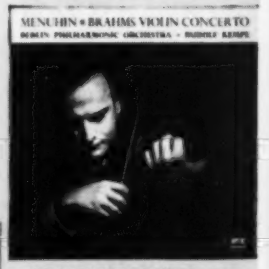
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from an extensive patch of cyclical surface noise. Yet, even if perhaps it offers no serious threat of ousting the Mozart from the repertory, it keeps going as music much better than the Benda, and it offers at least one point of distinct interest. For what instrument it was written in the first place I do not know, but I will swear on the evidence of my ears alone that Riha plays it not on a normal clarinet at all, but on the small E flat clarinet, baby of the family.

M.M.

FRANCK. Piano Quintet in F minor (1879). Sviatoslav Richter (piano), **Isaak Zhuk, Boris Veltman** (violins), **Morits Gurvich** (viola) and **Isaak Buravsky** ('cello). Parlophone PMA 1042 (12 in., 30s. plus 11s. 8½d. P.T.).
Quintetto Chigiano (11/50) LXT2520
V. Aller, Hollywood Quartet (1/54) CTL7045

A re-hearing of the Capitol version of this work, made by the Hollywood Quartet with Victor Aller, completely confirms the enthusiastic opinion I formed of it five years ago: it remains a beautifully shaped, highly sensitive performance, constantly showing, in particular, Aller as a chamber music pianist of the first rank. All who have heard Sviatoslav Richter's playing have praised him very highly, so this casting will be of much interest; his colleagues in this recording, too, are obviously string players of quality, and they make a very fine ensemble. The Russians approach the work rather unsentimentally—no bad thing in itself, since Franck is only too easily over-sentimentalised—and give the first movement a good impetus; but in the result there is some feeling of being rushed (three minutes are saved on the *Molto moderato* over their rivals), and Richter especially seems to be impatient with Franck's marking of "espressivo, poco ad libitum" and all that bourgeois rubato stuff—strange, when he plays Schumann so sympathetically. On the other hand, the second movement is taken *extremely* slowly (the Russians' timing is a quarter as long again as the Hollywooders'), and though the melodic lines are well sustained, the sense of flow is rather strained.

As a recording, the new version is not so closely balanced as the Capitol; but though there is some intense string playing in general, the second violin often sounds very distant. One of the most striking features of this issue is the extremely wide dynamic range: the fortissimos are stunningly brilliant (even slightly raucous at times), sometimes to the point of nearly bursting through the bounds of chamber music, as at the end of the first movement. This brilliance is responsible for a most dramatic finale—more so than in the Hollywood version; at certain points, however (e.g. the D flat section of the *Lento*), the bass of the piano sounds rather weak. Despite the dangers of turning the quintet into a kind of piano concerto *manqué*, Richter does not overtop the strings even in climactic moments. On its own merits, this is a performance well worth hearing: it is only the memory of the greater feeling for nuance, the more convincing tempi and the superb tact of Aller in the earlier version that impels me to continue to root for the Hollywood team.

L.S.

MOZART. Violin Sonatas. No. 17 in C major, K.296: No. 33 in E flat major, K.481. **Wolfgang Schneiderhan** (violin), **Carl Seeman** (piano). D.G.G. DGM18307 (12 in., 30s. plus 11s. 9d. P.T.).
Sonata No. 33:
de Klijn, Heksch (5/55) ABR4028

Despite the numbers, the C major is the earliest of Mozart's violin and piano sonatas as usually published, while the E flat is one of the last. Mozart had previously written sixteen sonatas for keyboard with violin accompaniment, but these were never intended for professional performance. The C major is thus the first in which the violin has a reasonable share of the thematic interest, though even here much of the violin part looks and sounds as though it had been stuck onto a self-sufficient piano part as an afterthought. Mozart wrote it in Mannheim for his landlady's daughter, and it is an engaging little work. The slow movement starts with a tune borrowed from the composer he revered above all others in early life, J. C. Bach, while in the middle there is a darkly brooding section of the greatest beauty. The much later E flat sonata is not so consistent; indeed some of the tunes are downright commonplace. The first two movements wake up in the middle, the first with the unexpected appearance of the four-note tune later used in the finale of the *Jupiter* symphony, the latter with some of Mozart's most remarkable modulations; he manages to get into the key of D sharp at one point, and eight bars before the end of a movement in A flat he is firmly in the key of E major.

This E flat sonata had previously been recorded by the Amsterdam Duo (Nap de Klijn and the late Alice Heksch) using a "Mozart piano". The pianist on the new disc, Carl Seeman, has recorded a number of Mozart's piano sonatas on a forte-piano, and I anticipated some disappointment at his not using the same instrument for these violin sonatas. However his touch on a modern piano is so perfectly scaled to the music that there can be no grounds for complaint. Indeed the playing of both Schneiderhan and Seeman reaches the very highest professional standards, with ensemble as perfect as one can hope for in this world, each playing into the hands of the other at the correct moments, and each with the Mozartian style in their fingertips. The recording is equally professional, with perfect balance and silent surfaces and velvet quality. On the rival disc the violin sounds harsh by comparison and too near the microphone, while the playing, though good, cannot equal the really miraculously polished performance on this new recording.

R.F.

A GUIDE TO POPULAR RECORDS? SEE PAGE 386

MOZART. String Quintets. K.593, in D major; K.614, in E flat major. **Budapest String Quartet** (Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, 'cello) with **Walter Trampler** (viola). Philips ABL3212 (12 in., 30s. plus 11s. 9d. P.T.).
Coupled as above:
Aronowitz, Amadeus Quartet (2/58) ALP1539

A version of these two quintets by the Budapest people and a different second viola has been available in America for some years; this appears to be a new recording, and it is in direct competition with that issued nearly a year ago by the Amadeus Quartet and Cecil Aronowitz. Let me say straight away that both discs are well played and, on the whole, well recorded, and that there is not much to choose between them. The Budapest one gets away to an indifferent start, with the 'cellist lengthening all his *sforzando* notes by about fifty per cent and no one bothering to count the rests. This last peculiarity becomes positively outrageous when the slow section comes back near the end of the movement; the crotchet rests get progressively shorter until they disappear altogether. Queer things happen to the time in the main *allegro* section, and there were moments when I suspected someone was editing backwards and forwards between two versions of slightly differing tempo. The rhythm falls to pieces at the start of the second subject (or rather the first subject in the dominant). In the slow movement the Budapest people find a better tempo than the Amadeus, who are too fast for an *adagio* and miss the serenity, but the Budapest version is slightly marred by the misinterpretation of the appogiaturas, which they play before the beat in the nineteenth century way. Nevertheless there is beautiful playing in this movement, as also in the next two, and by the end one has forgotten the sins of the opening movement.

The E flat, Mozart's last chamber work, is the better performed of the two, and in the first movement I preferred the new version to the Amadeus. The Budapest players make the music sound exuberant; it has a lift lacking on the Amadeus disc, and this is largely due to the brilliance and gaiety of the numerous short trills which characterise the first subject. Surprisingly they play both repeats, and I found the music all the more enjoyable for the chance of hearing it twice. Again, in the slow movement, the Budapest disc allows the music more leisure, which I like, and misinterprets the appogiaturas, which I dislike. The *allegro* minuet is played with an attractive martial precision; the Amadeus take this piece faster and less precisely. In both versions the engagingly Schubertian trio is most beautifully played, as is the Haydnesque finale.

As to quality, the new disc is very good indeed except that the 'cello sometimes sounds too close; for instance the *pizzicato* notes just before the recap. in the slow movement of the D major, and several times in the finale of the same work. I was puzzled at the way it came and went, so to speak. Both works are recorded a fraction sharper and also a little louder than on the rival disc.

D

What this all adds up to is that the Budapest are to be preferred—just—in the E flat, and the Amadeus—by quite a lot—in the D major. Perhaps it does not matter very much which of these discs you have as long as you have one of them; the important thing is that these are two of the loveliest works Mozart ever wrote, and they are not nearly as well known as they deserve. R.F.

★**SCHUBERT. Piano Quintet in A major, D.667, "Trout". Rolf Reinhardt** (piano), **Endres Quartet.** Vox Stereophonic STPL10890 (12 in., 30s. plus 11s. 9d. P.T.).

This is a most agreeable version of the *Trout*. Everywhere the players steer something of a middle course in style, in the way they probably would if playing the work at home for pleasure; nothing is rushed, nothing is dragged. The scherzo benefits most from not being rushed (and the tempo allows an easy moderation to be sufficient for the trio); the first of the *andantes* most from not being dragged. It might be that the finale would have benefited from being pushed a little more: it is a matter of taste.

The domestic character of the performance extends to the balance adopted, which is everywhere very good. Both violin and piano prove willing to recede into the background when appropriate, a willingness not necessarily to be found in all *Trout* performances given in public. The tone of the viola and 'cello here happen to blend excellently, which of course increases the hazard of the single violin unintentionally obtruding; but sensitive handling of the part avoids any material disappointment. The variation movement is the most hazardous of all for balance, but it can seldom have sounded so well in this respect as it does here. Just once the pianist plays a concerto; but somehow, in that third variation, it is inhuman not to do so.

The tone of the recording can be on the nasal side if insufficiently tamed, and an occasional roughness on the part of the string bass may not always be attributable to the player. But in general the sound is quite good enough to allow full enjoyment of the virtues of the performance; and these are substantial. M.M.

SCHUMANN. Piano Quintet in E flat, Op. 44. Peter Frankl (piano), **Pauk Quartet** (Gyorgy Pauk and Janos Szekacs, violins; Ervin Schiffer, viola; Arpad Szasz, 'cello). D.G.G. DG17132 (10 in., 22s. 3d. plus 8s. 8d. P.T.).

Bohle, Barchet Quartet (3/56) PL8000
Aller, Hollywood Quartet (7/57) P8316
Hess, Stern, Schneider, Thomas, Katims (7/58) ABL3184

The Capitol version of the Schumann Piano Quintet throws in a Hummel string quartet on the back, and the Philips version a Brahms string quintet. Thus, in both instances the Schumann may be said to cost just over a pound. On the new D.G.G. it costs half as much again, with no very obvious improvement to offset the extra expense. The recording quality is perhaps the best available, and the performance is certainly very slick. It is in fact the exact opposite of the Myra Hess/Issac Stern performance which suggests engagingly that the players have only recently met and are thoroughly enjoying themselves. There is not very much enjoyment on the new disc. The first movement is played quickly and rather unlovingly. The strings have a way of bulging on each note ("hairpins", as it is called, from the appearance of the *crescendo* and *diminuendo* signs). A little of this can be expressive, but here it seems to be done mechanically, and the result is that the notes of some melodies do not seem to be connected; for instance in the first trio in the scherzo. In the first movement the 'cello's tone sometimes sounds tentative. Everything is restrained, polished, and immensely competent. Perhaps all this means no more than that I like Schumann warmer and more romantic. Those of you who prefer the more modern streamlined approach will find much to enjoy on this record. R.F.

INSTRUMENTAL

BACH. Notebook for Anna Magdalena Bach: Minuet in G major; Minuet in G minor; Minuet in G major; Polonaise; March; Musette; Chorale "Wer nur den lieben Gott Lässt walten". **Carl Seeman** (piano). D.G.G. EPL30305 (7 in., 12s. plus 4s. 8½d. P.T.).

All the above pieces were included in the *Clavierbüchlein vor Anna Magdalena Bach* Vanguard disc (PVL7048), played by Kurt Rapf on the harpsichord, which I reviewed last month. The little pieces need more imaginative playing to make them acceptable to me on the piano than Carl Seeman gives them; the sort of playing, in fact, that we get from Rosalyn Tureck. Others may feel differently and so are recommended to sample the disc. It is perverse of the sleeve to give the keys of the *Minuets* but not of the *Polonaise*, *March*, and *Musette*. These latter are in G minor, D major, and D major, respectively. A.R.

BACH. Partitas. No. 1 in B flat major, BWV825; No. 2 in C minor, BWV826. **Rosalyn Tureck** (piano). H.M.V. ALP1645 (12 in., 30s. plus 11s. 8½d. P.T.).

It is, I imagine and hope, Rosalyn Tureck's intention to record all six of Bach's *Partitas*, and if that is so the complete set will come into comparison with the recording of it by Badura-Skoda which was available on Nixa WLP6303 (three discs and now deleted) reviewed by R.F. in the August 1955 number of THE GRAMOPHONE. It need hardly be said that Miss Rosalyn Tureck's profound scholarship, the extraordinary clarity of her part playing, and the finely calculated weight of tone between the two hands weight the scales heavily in her favour. R.F. said that Badura-Skoda seemed to be bothered by the turns in the first movement of the B flat major *Partita* (No. 1): one cannot imagine Miss Tureck to have suffered in that way. She knows exactly what is to be done, and does it. R.F. also said that some of Badura-Skoda's tempi were unreasonably slow, excepting in the *Allemandes* in which a slow tempo can be defended. It is possible that some listeners may feel that the *Prelude* to No. 1 and the *Minuets* are on the slow side as Miss Tureck plays them, but she has a way of convincing one finally that she is right. I am less convinced at the moment by her use of staccato in the left-hand part of the second *Minuet* in this Partita, though I dare say I shall come to agree with her.

The repeats are all observed and given subtle variations of nuance and meaning. The spread of chords and interval turns in the deeply felt *Sarabande* are to be noted and also the wonderful playing of the imaginative *Gigue*. Miss Tureck has me wholly with her in her superb performance of the C minor *Partita* with its well differentiated sections in the *Sinfonia*, its meditative *Allemande*, lively *Courante*, and most beautifully articulated *Sarabande*. The *Rondeau* and *Caprice*, with which the *Partita* ends, are played with a delightful sense of gaiety and humour. The recording is very good indeed, conveying the intimate style of the playing to perfection. A.R.

DIETRICH BUXTEHUDE. Organ Works. Prelude and Fugue in F sharp minor. Canzonetta in G major. Fantasy, "Wie schön leuchtet der Morgenstern". Magnificat Primi Toni. Passacaglia in D minor. Trauermusik auf den Tod des Vaters: "Mit Fried und Freud ich fahr dahin"; Klagelied. Chorale Prelude, "Nun bitten wir den heiligen Geist". Chorale Prelude, "Es ist das Heil uns kommen her". Toccata and Fugue in F major. **Hans Heintze** (organ), **Lisa Schwarzweller** (soprano). D.G.G. Archive APM14076 (12 in., 30s. plus 11s. 9d. P.T.). Recorded on the Schnitger organ at Steinkirchen.

Recalling Heintze's excellent performances of music by Bruhns and Lübeck on the organ of St. John's Church, Lüneburg, on APM14081, I looked forward with enthusiasm to this disc entirely devoted to the works of Buxtehude. Both music and playing surpassed my expectations, and to my mind the Schnitger organ at Steinkirchen is one of the finest instruments, for recording purposes, in the whole of Germany. Everything about it seems just as perfect as one could wish: the voicing is beautifully controlled, the tonal contrasts well balanced, and the acoustic of the church seems well-nigh ideal.

Some of these pieces have been recorded before: the Prelude and Fugue in F sharp minor, the Toccata and Fugue in F major, the Fantasy on "Wie schön leuchtet der Morgenstern", and the great D minor Passacaglia. The remaining items are new to the catalogue, and these additions are without exception distinguished examples of Buxtehude's art. His Canzonetta in G has one of those "cheeky" subjects with repeated notes (bell-like and incisive in Heintze's registration), but it is not until we become deeply acquainted with Italian instrumental music of the mid-seventeenth century that we realise how Buxtehude found this effect. It was quite simply an

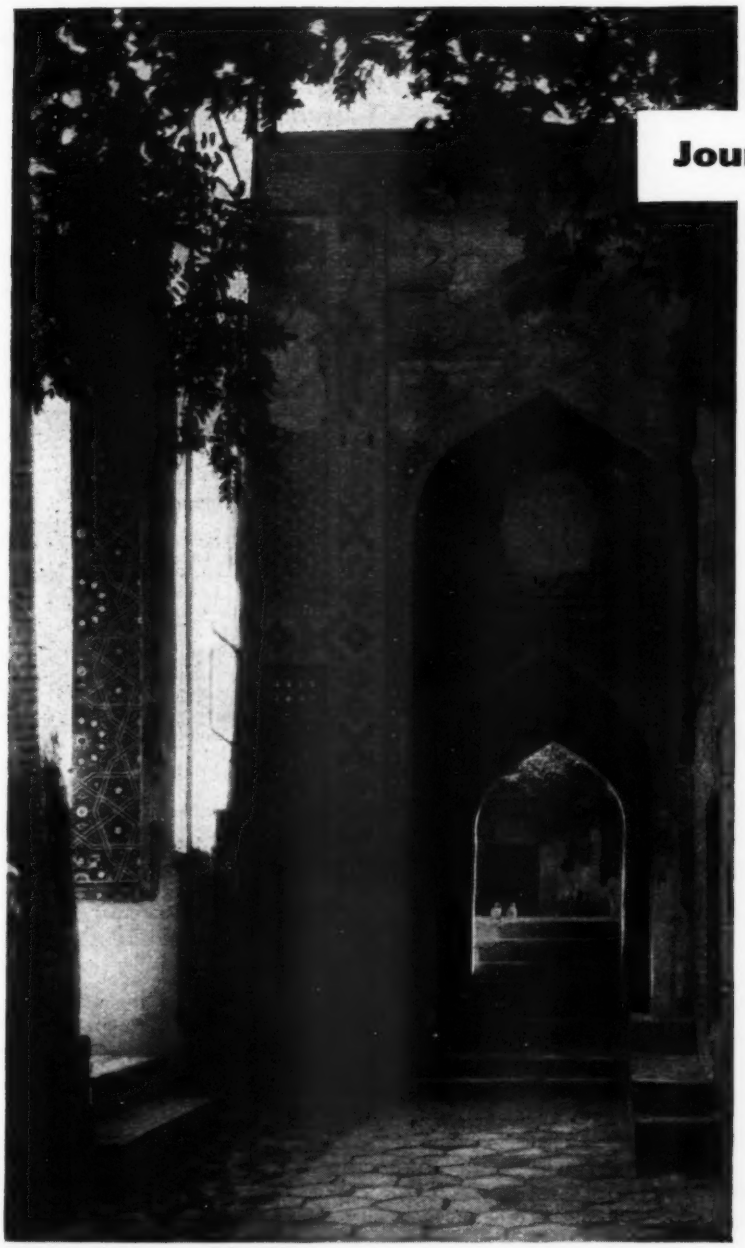


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Conductor: Leopold Ludwig
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Die Mutter, meine Mutter
Leise tönt meiner Stimmer Klang (Trio)
Leuchte heller Spiegel mir (Mirror Aria)

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Munich Philharmonic Orchestra
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Piano Sonata No. 23 (Appassionata)
Elly Ney, Piano
DGM 19085

Six Lieder by Gellert, Op. 48
An die ferne Geliebte, Op. 98
Eberhard Wächter, Baritone
Heinrich Schmidt, Piano
DG 17112

HAYDN
Symphony No. 100, G. major (Military)
Symphony No. 102, Bb major
Bamberg Symphony Orchestra
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DGM 19151

MOZART
Symphony No. 40, G minor, K. 550
SCHUBERT
Symphony No. 5, Bb major
Bavarian Radio Symphony Orchestra
Conductor: Eugen Jochum
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Violin Sonata, Eb major, K. 481
Wolfgang Schneiderhan, Violin
Carl Seemann, Piano
DGM 18307

SCHUMANN
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Peter Frankl, Piano · Pauk Quartet
DG 17132

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imitation of the double bow-stroke (down and up) which was used as a primitive but effective way of underlining a theme or subject.

The Magnificat is a set of organ verses skilfully setting off one contrapuntal idea against another. Toccata-like verses, pastorales, fugatos, even miniature fugues, all find their place in this very remarkable and little-known composition. Heintze has made the most of these contrasts in style by using cunningly varied registration to stress their individual idiom. The fifth verse sounds for all the world like a harpsichord, so keen and full of ictus is the reed he uses. I thought I knew the Steinkirchen organ fairly well, but this particular stop is new to me, and will (I suppose) be a rare treat for connoisseurs of unusual sounds and timbres.

An infrequently heard work, the Funeral Music on his father's death, proves to be in Buxtehude's most intimate and contemplative vein. It was composed in 1674 and published in the same year at Lübeck under the title of *Fried-und Freudenreiche Hinfahrt des Alten Simeons . . . in zwey Contrapuncten musicalisch abgesungen*. In the second of these pieces, a soprano voice joins the organ in an expressive and beautiful elegy (*Klagelied*), the interpreter in this instance being Lisa Schwarzweller, who has a pure though insufficiently steady voice. Musically, however, the song is both memorable and moving, and it was a good idea to provide a little vocal colour in a disc otherwise entirely devoted to organ music. Neither of the two Chorale Preludes has been recorded previously; the second is a real gem, and its melody is heard on a delightfully rich and resonant stop, or combination of stops, against a quietly ruminating accompaniment on the second manual.

This is a disc that should in no circumstances be missed by lovers of early German organ music. D.S.

CHOPIN. Fantasia in F minor, Op. 49. Mazurka No. 13 in A minor, Op. 17, No. 4. Nocturne No. 6 in D flat major, Op. 27, No. 2. Scherzo No. 3 in C sharp minor, Op. 39, No. 3. Study in G flat major, Op. 25, No. 9. Waltzes: No. 1 in E flat major, Op. 18, "Grande Valse Brillante"; No. 9 in A flat major, Op. 69, No. 1, "L'Adieu". **Alexander Uninsky** (piano). Philips GBR6514 (10 in., 20s. plus 7s. 10d. P.T.).

Uninsky has many virtues as a pianist, the chief being what might be described as his continental finger technique. Few British players have such strength and precision in their fingers as he. Good as he is, he nevertheless misses the top rung of the ladder, and I think the reason is that he does not convey the whole essence of the music. In the Fantasia, there is not enough exaltation in the chord theme, in the E flat waltz not enough zest. He has a way of hurrying on to the first beat of the bar, of anticipating it, which can be a little irritating once you notice it. But he plays most of these pieces beautifully, notably the nocturne, while the end of the scherzo is superb. Piano quality is fairly good, but levels are not quite as they should be. Some of the nocturne sounds louder than the climaxes of the Fantasia. R.F.

CHOPIN. Scherzi: No. 1 in B minor, Op. 20; No. 2 in B flat minor, Op. 31; No. 3 in C sharp minor, Op. 39; No. 4 in E major, Op. 54. **Berceuse in D flat major, Op. 57. Ecossaises,** Op. 72: No. 1 in D major; No. 2 in G major; No. 3 in D flat major. **Orazio Frugoni** (piano). Vox PL10510 (12 in. 30s. plus 11s. 9d. P.T.).

Scherzi complete:
Arrau (4/55) AXTL1043-4
Kentner (11/54) 33SX1033

With all four of the Scherzi, the Berceuse and the Ecossaises on it, this record should be a winner, but it isn't. Reviewing a Chopin recital by Orazio Frugoni last July, A.P. found his playing "strong, clean-fingered, correctly conceived . . . . somewhat lacking in poetry and fancy", but I feel that that would be a generous description of the present disc. The lack of poetry and fancy is here practically total. Admittedly the predominant characteristic of the Scherzi is an impassioned brilliance, but Chopin provided, in the middle sections and elsewhere, many points of contrast and repose, and it is these that go for nothing. To take one example, perhaps the most flagrant, what has become of the exquisitely protracted *diminuendo* towards the end of the E major scherzo? This is coarse playing that gets nowhere near the heart of the music.

I have a suspicion that not all the fault for failing to achieve any really quiet tone rests with Frugoni. In several places one can hear the mechanical boost given by the engineers to a sound that they presumably think is not loud enough to reach our ailing ears without mechanical assistance. This kind of unmusical tampering is something that we learn to shut our ears to, in the course of listening to a large number of records; it is only when a particularly insensitive example like the present one comes our way that we have to protest against it once more. However, Frugoni's performance was so perfunctory in the first place that I did not get very worked up about faults in the recording.

Arrau's complete recording of the Scherzi is awkwardly spread across two discs, and Rubinstein's (ALP1136) has recently been deleted (though it may reappear on the R.C.A. label), so that my present recommendation is Kentner's: at times this lacks power, but it is always sensitive and expressive. J.N.

MOZART. Piano Fantasia in C minor, K.475. Piano Sonatas: K.457, No. 14 in C minor: K.533 and K494 in F major. **Conrad Hansen** (hammerklavier). D.G.G. DGM18479 (12 in., 30s. plus 11s. 9d. P.T.).

This is Conrad Hansen's third disc of Mozart sonatas recorded on a forte-piano, and it preserves the high standards of its predecessors. In the somewhat Beethovenish Fantasia and Sonata in C minor it is fascinating to hear just what contrasts in dynamics the instrument is capable of. They are naturally not as extreme or dramatic as on a modern grand piano, but they are impressive enough, and the instrument is constantly revealing beauties in passages that hardly come off at all on a modern piano. For instance the bass clef is much less muddy, and when both hands are playing low notes, as at the very end of the F major sonata, the sound is altogether more appealing.

Hansen is a brilliant performer; sometimes the brilliance is just a little machine-like. He is very unrelenting about tempi, seldom or never allowing himself to linger tenderly over a phrase. I cannot believe Mozart himself played so un-rubato as this. In the slow movement of the C minor, which is marked *adagio*, the runs are played in tempo and the result is that they sound fascinatingly but improbably brilliant; almost Lisztian. Perhaps I am being too carping, and I must make it very clear that I enormously admire Mr. Hansen's clean, accurate performance of these works.

This record contains some of Mozart's very best keyboard music; the C minor is full of *Sturm und Drang* and the F major of contrapuntal pleasantries (he even has the two subjects of the first movement together at one point), and the music is very well recorded. R.F.

FRESCOBALDI. Organ Works. Toccata quinta sopra i pedali: Toccata per l'Elevatione: Canzona seconda: Ricercar sopra Mi-Re-Fa-Me: Magnificat secundi toni: Toccata sestra sopra i pedali. **Harpsichord Works.** Toccata nona: Cento Partite sopra Passacagli: Capriccio di durezze: Partita sopra l'aria "La Monicha". **Gustav Leonhardt** (organ and harpsichord). Vanguard PVL7052 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Organ Works recorded on the organ of the Silberne Kapelle, Hofkirche, Innsbruck.

I greatly prefer Leonhardt the harpsichordist to Leonhardt the organist. He seems more relaxed at the harpsichord, and apparently more disposed to play this mercurial music with the requisite verve and feeling. Frescobaldi discs are no news at the moment, for any keyboard player can reach for the Pierre Pidoux edition and choose a nice little selection of baroque lollipops. This works well in the case of the harpsichord music, since the pieces there are genuine solos, and the composer is known to have indicated that you can play as many variations as you like; you've no need to plough through an entire set merely to do homage to the composer's memory.

With organ works we are on different ground. The organ Masses make little sense without their plainchant verses, and the same is true of the Magnificat which Leonhardt has recorded here on the organ of the court church, Innsbruck. After a time the music and the sound of the organ begins to pall on our ears for the very good reason that the composer expected the music to be broken up by singing. Additional proof of the essentially liturgical character of Frescobaldi's organ works may be seen in his choice of so-called "free" themes, for

instance, the ricercar on EDFE. This is the opening intonation of the gradual *Haec Dies* for Easter Sunday, and the music is undoubtedly a part of the ritual. Mr. Leonhardt does not always seem to have entered into the spirit of the music when playing the organ.

As a harpsichordist he acquits himself brilliantly and seizes on the subtle effects to be obtained from rubato playing in toccatas and other free forms, besides choosing registration that pleases the modern ear without being too sophisticated for a possible instrument of the seventeenth century. In the famed *Cento partite sopra Passacaglia* Leonhardt shows a firm grasp of the technique of variation on a ground bass, and plays in such a way that he almost convinces us that the whole thing is spontaneous. This, of course, was one of the results that Frescobaldi wanted: he was unable to tolerate musicians who played the notes exactly and gave them no hint of their own outlook.

The other work in variation form, *La Monicha*, is a set of divisions on a popular song of the day. At times the favourite ground basses seem to appear of their own accord, at others they vanish mysteriously into the background of the harmony and new figures of ever-changing shape and idea come to fill their place. Leonhardt plays on a good instrument, and he phrases with care and imagination. If only the organ playing had been comparable in standard I might have commended this disc whole-heartedly. But even as it is, you will find it well worth hearing if your taste lies in the direction of early Italian music. D.S.

SCHUBERT. Impromptus, D.899. No. 1 in C minor): No. 2 in E flat major: No. 3 in G flat major): No. 4 in A flat major. **Impromptus, D.935.** No. 1 in F minor: No. 2 in A flat major (33CX1611): No. 3 in B flat major: No. 4 in F minor. **Drei Klavierstucke, D.946** (33CX1612). **Walter Gieseking** (piano). Columbia 33CX1611-2 (two 12 in., each 30s. plus 11s. 8½d. P.T.).

Eight Impromptus, D.889, 935:
Rudolf Firkusny (11/55) NBL5014
Ingrid Haebler (6/56) PL8940

The Firkusny and Haebler discs get the eight well-known impromptus onto a single disc. Gieseking, taking the C minor very slowly and giving us all the repeats in the B flat ("Rosamunde") variations, spreads them onto three sides, and adds three little-known and previously unrecorded pieces on the fourth side. These were written by Schubert in the last year of his life, and given no title; according to Deutsch, they were intended for yet another set of four impromptus. One still living editor has "proved", to his own satisfaction, that they were inspired by episodes in Goethe's *Faust*. If *Faust* had driven Schubert to write instrumental music, it would surely have driven him to write good instrumental music. These three pieces are not good. Indeed it is sad to have to record that Schubertian touches in them are few and far between, and some passages I find it hard to believe he wrote. It was Brahms, editing them anonymously, who called them, with characteristic caution, "Drei Klavierstucke", and this is as good a name as any. Perhaps they do just deserve the one recording, and Gieseking plays them better than they deserve.

Those who buy these discs will surely buy them for the sake of the eight well-known impromptus. It would, I suppose, be churlish to ask whether Gieseking ever passed all these recordings before his untimely death, and I only voice this doubt because of one or two rather muddled passages; for instance the episodes in the E flat impromptu. But I would not on this account wish to deter anyone from taking these discs seriously. The very first piece is a wonder. It is in any case one of the best things Schubert ever achieved for the piano, and I have always thought that it is usually played much too fast. *Allegro molto moderato*, four beats to the bar, says the composer, and Firkusny's spirited performance simply cannot be right. Gieseking takes the music quite slowly, and the result to me is immensely moving. In the G flat, the one faintly suggestive of Liszt's *Liebesträume*, he is on the other hand rather fast, and both here and in the following impromptu in F minor I am inclined to prefer Miss Haebler's less expert but extremely musical playing. I do not think the B flat variations stand up to all the repeats, and I found this impromptu barely holding my attention, and then only because of the superlative playing it received. The A flat needs innocence and self denial, and Gieseking catches the mood beautifully. He did not persuade me that the first F minor amounts to anything very much as music. Nevertheless this is a distinguished if rather expensive pair of discs, and beautifully recorded. R.F.

LAURINDO ALMEIDA. Tres Pontos de Santo, Op. 10 (Jayme Ovalle): Chario; Aruanda; Estrella do Mar. **Tambourin** (Gossec, trans. Almeida). **Boi Bumba** (Vladimir Henriques). **Sicilienne** (Fauré, trans. Almeida). **Para Ninar** (Paurillo Barroso). **Pièce en forme de Habañera** (Ravel). **Marcatu** (arr. Braga—Almeida). **Entr'acte** (Ibert). **Bachianas Brasileiras No. 5** (Villa-Lobos). **Ronde** (Emile Desportes). **Azuldo** (Jayme Ovalle). **Prelude No. 15, "Raindrop"** (Chopin, trans. Almeida). **O Cacador** (Almeida). **Pastorale Joyeuse** (Emile Desportes). **Laurindo Almeida** (guitar), **Martin Ruderman** (flute), **Salli Terri** (vocalist). Capitol P8406 (12 in., 30s. plus 11s. 8½d. P.T.).

The role of the guitar as a soloist has been actively exploited on record; its' at least equally important role as accompanist rather less so. But this record makes amends in good measure; for not only do both flute and guitar, and soprano and guitar make effective duos (especially when recorded as well as this), but their alternation throughout the record enhances the effect of both by contrast. The listener's ear is consequently served, and saved from possible monotony of sound, in a way that guitar records very often neglect.

The ear is served, too, by a superlative standard of performance. Almeida's guitar-playing is the perfect foil, both to the agility of Martin Ruderman's flute, and to the wholly enchanting tone and style of Salli Terri's voice—which she plays just like a first-class instrumentalist does his instrument; if only more of our concert singers would take the hint! The flute pieces are mostly arrangements of appropriate excerpts from the recital repertoire (the Gossec *Tambourin* goes marvellously), but the vocal pieces are decidedly not; they all sound essentially Brazilian in style, whether folk-music or professionally composed with that world of sound in view (or half in view in the case of Villa-Lobos).

About these origins I am really guessing, subject to correction from a sleeve-note I have not seen (I hope it will be informative—it needs to be). But in reporting the entirely winning effect of this mixture of Brazilian vocals and Wigmore Hall instrumentals I am not guessing; I have found this a most agreeable record. M.M.

SCHUMANN. Kinderscenen, Op. 15. Clara Haskil (piano). Philips ABE10080 (7 in., 11s. plus 4s. 3½d. P.T.).

In my experience Miss Haskil can be relied on to give pleasure whenever she puts her hands on the keyboard. She is intensely musical and has a classically refined approach which can hardly fail to interest. She is not in the least sentimental, and at first hearing some of these little pieces may seem a little matter-of-fact. For my taste she has gauged their feeling exactly. I never remember hearing *Traümerei* played so beautifully—and what a difficult piece it is! Perhaps she is a shade humourless about *Wichtige Begebenheit*, which might have been more portentous, and I thought she missed the drowsiness of *Kind im Einschlummern* by taking it a shade too fast and not slowing up at the end until two bars after the composer's *ritardando*. But all these pieces are a joy to listen to, and as there is well over a quarter of an hour's music on this disc, and as it is extremely well recorded. R.F.

SHURA CHERKASSKY. Brahms. Intermezzo in B flat minor, Op. 117, No. 2. **Liszt.** Liebesträume, No. 3. **Mendelssohn.** Songs without Words: No. 17 in A minor, Op. 38, No. 5; No. 20 in E flat major, Op. 53, No. 2. **Shura Cherkassky** (piano). H.M.V. 7ER5113 (7 in., 11s. plus 4s. 3½d. P.T.).

The sentimentally inclined should enjoy this one, and I must add that there are no hidden barbs in this statement. I think Cherkassky takes the Brahms *Intermezzo* much too slowly, but he plays it much less rubato than I would have expected. However, he makes up for this by pulling the time about a good deal in the two *Songs without Words*, both of them quick pieces and one of them *agitato*. No famous pianist today is so lavish with rubato in quick

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Kommt ein schlanker Bursch gegangen (Act 2)
Und ob die Wolke sie verhülle (Act 3)
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Maria von Ilosvay (*Contralto*)
Frans Vroons (*Tenor*)
Herman Schey (*Bass*)
The Amsterdam Toonkunst Choir
The Hague Philharmonic Orchestra
conducted by Willem van Otterloo

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Scherzo
Nocturne
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Clara Haskil (*Piano*)

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No. 1 in B
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The Mountains O' Mourne
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Father Sydney MacEwan
Hubert Greenslade (*Piano*)
Philip Green and his Orchestra

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Jesus, Unser Trost und Leben

BACH
Auf, Auf ! Mein Herz mit Freuden

HANDEL
Ombra Mai Fu (*Largo*)

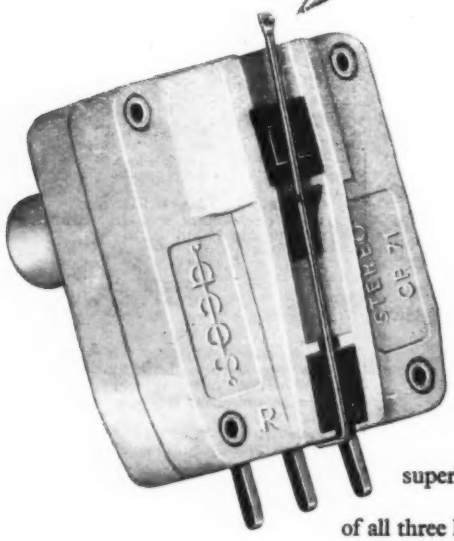
SCHUBERT
Ave Maria

Aafje Heynis (*Contralto*)
Pierra Palla (*Organ and Piano*)



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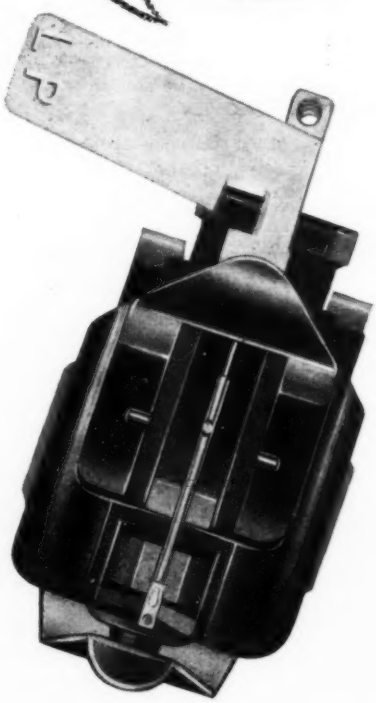


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music as Cherkassky, but I must confess that these two Mendelssohn pieces are not unsuccessful. I shouldn't be surprised if rubato playing becomes a lost art, to be re-taught by musicologists in a hundred years time like eighteenth century ornamentation today. They might do worse than use this little record as an example. Cherkassky makes the *Liebesträume* sound better music than I had remembered, and the climax is impressive. There's noticeable crackle on my copy of the disc here and there, but the piano quality, especially in the loud passages, is splendid. R.F.

AGI JAMBOR. The Harmonious Blacksmith (Handel). **Minuet in G major** (Beethoven). **Rondo alla Turca** (Mozart). **Für Elise** (Beethoven). **Spring Song** (Mendelssohn). **Spinning Song** (Mendelssohn). **Träumerei** (Schumann). **Prelude in A major** (Chopin). **Humoresque** (Dvořák). **Minute Waltz** (Chopin). **Moonlight Sonata** (Beethoven): first movement only. **Waltz in A flat major** (Brahms). **Clair de Lune** (Debussy). **Prelude in C sharp minor** (Rachmaninov). **Agi Jambor** (piano). Capitol P8422 (12 in., 30s. plus 11s. 8½d. P.T.).

This disc is called "Introduction to the Piano". It doesn't say who is being introduced; not, surely, Agi Jambor. Presumably someone thinks these are the sort of pieces the budding young pianist first gets his teeth into, though I never heard of any pupil being given the Dvořák *Humoresque* (which is not very well written for the piano), while Mendelssohn's mis-called *Spinning Song* is surely not for beginners. However, the idea would be a good one if Mme Jambor played these little pieces better. She is a great one for pausing on double-bar lines, for instance, in the Handel Variations (in which she hurries at times) and in the Mozart. And she is inclined to bump notes, usually the wrong ones. For instance, in both the *Songs without Words* she emphasises numbers of unimportant notes and takes no notice whatever of Mendelssohn's *sforzandi*. She is best in some of the quieter pieces, such as *Traümerei*, which she plays without fuss. R.F.

CHORAL AND SONG

DELIUS. Hassan. Leslie Fry (baritone), **Arthur Leavins** (violin), **Frederick Riddle** (viola), **B.B.C. Chorus** (Chorus Master: Leslie Woodgate). **North Country Sketches.** Both with the **Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham, Bart., C.H.** Fontana CFL1020 (12 in., 30s. plus 11s. 9d. P.T.).

James Elroy Flecker's play *Hassan* was first performed at His Majesty's Theatre (as it then was) in September 1923. I was present on that occasion and can recall Henry Ainley's fine performance in the name part, Fay Compton, equally good, as Pervaneh and the striking effect of Delius's incidental music. Not all of it has worn well and today the pseudo-Oriental idiom of the choruses of the beggars, the "fair and dusky beauties", and the soldiers, is all too reminiscent of *Chu Chin Chow*. What is left, most of it, is pure Delius, in spite of "oriental" chromaticism.

Sir Thomas Beecham gives us the *Introduction* to Act 1, the *Serenade*—this is played twice, the first time as a violin solo, the second time (just before the *Closing Scene*) as a viola solo, a very brief *Interlude* before an unaccompanied chorus behind the scenes, another chorus for women only, the *Prelude* to Act 3, *The Procession of Protracted Death* (in the horrible torture scene of the play), and *The Closing Scene* with the haunting chorus "We take the Golden Road to Samarkand", which fades away into the distance as the caravan sets out. What is played on the disc differs in many respects from the piano score prepared by Philip Heseltine, as for example in the Introduction to Act 1, and I would be interested to know why this is so. It is a pity that the sleeve note writer, after giving an adequate summary of the story, has not done more to identify the pieces played with the stage action. He gives no hint that it is Hassan who serenades Yasmin, a character not mentioned in the summary, on his lute. At this point I seem to remember that, as the melody was played, Ainley declaimed a poem to his lady-love, though my score says "Voice, behind the scenes". Yasmin, it may be said, is a worthless little creature who deserts her lover for the head executioner, but she did at least inspire a lovely tune.

The music, I need hardly say, is most beautifully played and the singing of the B.B.C. Chorus is excellent if inevitably, in the unvocalised and loud portions, very British. The vocalised choruses, soft and distant, are effectively sung and the three soloists are very good. Sir Thomas draws magical sounds from the orchestra wherever the composer gives him a chance, and gives as much vitality to Delius's beggars and soldiers as he did to Beethoven's dervishes and janissaries in his recording of the incidental music to *The Ruins of Athens*. The recording of the pieces is admirable and the effects are well engineered.

The first side of the disc contains a very successful reissue of the 78 discs of *North Country Sketches*, which I reviewed in the July 1951 number of THE GRAMOPHONE. The first two pieces, *Autumn—the wind sighs in the trees* and *Winter Landscape*, are by far the best. There are some good moments in the final piece, *The March of Spring*, but Delius is always happiest in slowly moving music. The cold glitter in *Winter Landscape* sounds all too realistic at this season—a piece of imaginative scoring marvellously realised by Sir Thomas Beecham.

I wish he could induce one of the companies to record the short opera *Fennimore and Gerda*, which is a small masterpiece, and would also be well adapted to broadcasting. It is, alas, no use saying that it would offer television a perfect vehicle. A.R.

LISZT. Die Heilige Elizabeth: Es muss ein Wunderbares sein. **Song:** Die drei Zigeuner. **Eberhard Wächter** (baritone), **Berlin Radio Symphony Orchestra** conducted by **Gustav Koenig.** D.G.G. EPL30303 (7 in., 12s. plus 4s. 8½d. P.T.).

Possibly the finest singing at the Bayreuth Festival last year came from the young Viennese baritone, Eberhard Wächter (Amfortas, the Herald in *Lohengrin* and Kothner). We admired him at Covent Garden when he came to do Almaviva some years ago, but since then his voice has become more splendid. In November A.R. wrote about this magnificent voice in the Fiddler's Aria from that lovely opera, Humperdinck's *Königskinder*; and now I must praise it in this Liszt group. "Die drei Zigeuner" and the St. Elisabeth aria are new to the microgroove catalogue (the slighter, sentimental "Es muss ein Wunderbares sein" has been done before). The first is a dramatic piece, part declamatory, part sustained, with a brilliantly played violin solo in the "gipsy" style (this orchestral version is Liszt's own). The Landgrave's Hunting Song from *St. Elisabeth* is somewhat less striking. In fact I must own that I would not burn to possess either piece for my record collection—although I warmly applaud D.G.G.'s enterprise in letting us hear them, and in letting us hear Wächter, for two months running, in something that is not just another version of one of the stock pieces. A.P.

LULLY. Dies Irae. Psalm 50, "Miserere mei Deus". Ethel Sussman (soprano), **Marie Thérèse Debliqui** (contralto), **Bernard Plantey** (tenor), **Jean Mollien** (tenor), **Bernard Cottret** (bass), **Jean Baudry** (organ), **Lamoureux Concerts Chorus and Orchestra** conducted by **Marcel Couraud.** D.G.G. Archive APM14100 (12 in., 30s. plus 11s. 9d. P.T.).

Lully's church music, for all its peculiarities of idiom and expression, can sound incomparably grand when heard in surroundings as spacious as those of the court chapel at Versailles. One of the most vivid concerts I remember from student days in Paris was a choral and orchestral programme in this very chapel, and to hear the music of Lully recreated under such conditions was indeed a memorable experience. When the same music is performed in the mundane surroundings of the Salle Pleyel, as it is in this recording, much of the bloom disappears and we are left with a very thin veneer of tone which hardly once suggests the sturdy, solid qualities of baroque choral writing in France, and the love of five-part sonority both vocal and instrumental.

Couraud, who conducts, knows Lully's style perhaps better than anybody in France, and he coaxes splendid attacks and firmness of line from his massed musical forces. Unfortunately one must set against this a sad array of soloists, who may possibly be unfamiliar with the idiom though this will not excuse the often unsympathetic timbre of their voices. This

is especially true of Marie Thérèse Debliqui (contralto) and Bernard Plantey (tenor), the latter attempting what are really counter-tenor parts and consequently finding things rather a strain. The intonation in solos and ensembles could be greatly improved.

The music chosen is excellent, and gives us a vivid picture of what Lully was doing in the 1660's with his own special brand of French church music. Easy as it is to confuse an air by Boësset or Guédron with one of Lully's, there is no mistaking the imprint of his strong personality on the church music. For this reason alone I would suffer the dry acoustic and off-colour soloists in this disc, because the personality of Lully comes through and the catalogues badly need strong personalities. D.S.

SIBELIUS. Song Recital. Om kvälden, Op. 17, No. 6. Var det en dröm, Op. 37, No. 4. Höstkväll, Op. 38, No. 1. Diamanten pa marssnön, Op. 36, No. 6. Flickan kom ifran sin äldklings möte, Op. 37, No. 5. Arioso, Op. 3. Varen flyktar hastiot, Op. 13, No. 4. S'en har jag ej fracat mera, Op. 17, No. 1. Men min fagel marks dock icke, Op. 38, No. 2. Pa verandan vid havet, Op. 38, No. 2. Den första kyssen, Op. 37, No. 1. Svarta Rosor, Op. 36, No. 1. Säf, säf, susa, Op. 36, No. 4. Kom nu hit, död, Op. 60, No. 1. **Kirsten Flagstad** (soprano), **London Symphony Orchestra** conducted by **Oivin Fjeldstad.** Decca LXT5444 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

Six of the fourteen songs in this very interesting recital were orchestrated by Sibelius, the rest are scored by other hands: but as his piano writing is very often of an orchestral nature these orchestral versions may be welcomed, except in the case of the Shakespearian song *Come away death*, in which the original accompaniment for guitar or piano is obviously the right thing. Sibelius's partiality for the low registers of the woodwind makes for muddy sound in some of his piano accompaniments and one is particularly glad to hear the composer's orchestral versions of *Höstkväll* (Autumn Evening) and *Pa verandan vid havet* (On a balcony by the sea) in which, as Kathleen Dale says in her excellent sleeve note, "the use of the lower woodwind instruments lends both these songs a romantically sombre colouring". Only one of the songs here recorded was composed originally to Finnish words and this one, like all the rest, Flagstad sings in Swedish. As Miss Dale tells us, Sibelius preferred to set Swedish lyric poetry—it is the second language of educated Finns—rather than Finnish and only a handful of his songs are settings of Finnish lyric poetry.

All but three of the songs are of a melancholy or a tragic nature, but in most of them the writing is so varied and original that, even in hearing the recital straight through without break, there is no sense of monotony.

Svarta Rosor (Black Roses), *Säf, säf, susa* (Sigh, rushes sigh) and *Flickan kom ifran sin äldklings möte* (The maiden returned from her tryst) are well known: the first two have been issued here on LP both sung by Elizabeth Schwarzkopf (on Columbia 33CX1404, reviewed in February, 1957) but all the rest are new to our catalogues.

Flagstad is even more successful in this recital than in the one she gave us of Grieg's songs (Decca LXT5264) and sings with great feeling for the words—which it is fascinating to follow in the Swedish texts (with English translations) given with the disc—and considerable variety of tone. She is, not unnaturally, a little tried by a big climax at the top of the voice here and there—as, for example, in *On a balcony by the sea*—but there criticism ends. In *Var det en dröm?* (Was it a dream?) she lightens her tone in a remarkable way, and her phrasing throughout is exemplary.

Perhaps the loveliest of all these songs, from the melodic point of view, is *Den första kyssen* (The first kiss) and *Höstkväll*, a declamatory and descriptive song marvellously orchestrated, the most remarkable. But each of the songs, from the simplest strophic ones to the most complex, has its own individual beauty and interest. I found this, having known before so few of Sibelius's songs, an enthralling disc. May I suggest to Decca, who give such valuable help to the listener, that it might be worth while to number the songs successively on the text card and correspondingly on the sleeve note. One could thus more speedily relate one to the other. The playing of the London Symphony Orchestra, conducted by Oivin Fjeldstad, and the recording—with an excellent acoustic—are both admirable. A.R.

SIBELIUS. Song Recital. Come away, death, Op. 60, No. 1: When that I was and a little tiny boy, Op. 60, No. 2: Les trois soeurs aveugles: Im feld ein mädchen singt, Op. 50, No. 2: Lastu lainehilla, Op. 17, No. 7: Illalle, Op. 17, No. 6: Souda, souda, sinorsa: Findlandia—Hymni: Drömmen, Op. 13, No. 5: Varen flyktar hastigt, Op. 13, No. 4: Till Frigga, Op. 13, No. 6: Flagellek, Op. 17, No. 3: Romeo, Op. 61, No. 4: Demanten pa marssnön, Op. 36, No. 6: Säf, säf, susa, Op. 36, No. 4: Svarta Rosor, Op. 36, No. 1. **Kim Borg** (bass), **Erik Werba** (piano). D.G.G. DGM19113 (12 in., 30s. plus 11s. 9d. P.T.).

This month, by an odd coincidence, brings us two recitals of songs by Sibelius and in view of their previously sparse representation in the catalogues this is a matter of rejoicing. Five of the songs in the Flagstad recital reviewed above are duplicated in Kim Borg's recital leaving a total, taking the two recitals together, of twenty-five out of Sibelius's hundred songs. The duplication provides matter for interesting comparison not only as between the two singers but between the two kinds of accompaniment, for Flagstad sings with the orchestra and Borg with the piano throughout each of these recitals. I must confess that I have had second thoughts about some of the orchestral accompaniments made by other hands than the composer's, but at least one of them *Säf, säf, susa* (Sigh, rushes sigh), orchestrated by Hellman, does sound more effective than with piano.



Kirsten Flagstad [*Decca Photo*]

The songs on this disc are sung in their original languages; those on the second side, from *Drömmen* (The Dream) onwards, are all in Swedish. It is a pity that Mr. Borg was unaware of the changes in the awkwardly fitted English text to the Swedish translation of *Come away death* (as published) made by Astra Desmond in her chapter on the songs in the *Sibelius* symposium edited by Gerald Abraham (O.U.P.). As it is, the word "me" receives wrong accentuation in the line "and in sad cypress let me be laid", and there are several other such instances, to all of which Miss Desmond proposes sensible amendments. She says it is impossible to sing *When that I was and a little tiny boy* to the original words as the Swedish text has an entirely different metre, but Mr. Borg manages to do it all the same! *Les trois soeurs aveugles* (The three blind sisters) comes from the *Pelléas et Mélisande* incidental music and seems to lose a good deal with piano accompaniment: and I regret that space is wasted on the hymn-like tune from *Finlandia* that might have been given to another song—let us say *Marssnön* (March Snow), the lovely companion to *Demanten på marssnön* (The diamond on March snow), which Mr. Borg sings here.

The most striking and beautiful of the songs not included by Flagstad are *Lastu lainehilla* (The boat on the waves), *Illalle* (To evening), *Till Frigga* (To Frigga) and, especially, *Flagellek* (Allurement). English translations of nearly all the songs will be found in the Sibelius volume mentioned above, but that does not excuse D.G.G. for failing to provide them, as Decca did, with this disc, and for devoting half of the sleeve note to biography and the other half merely to a general account of the songs, without a single mention of one, let alone those recorded. This doesn't make sense: and I do beg D.G.G. to copy Decca's wise policy in the matter. Kim Borg, like Flagstad, lightens his big voice wonderfully well where that is called for and produces a lovely mezza-voce last note in *Allurement*. He sings with greater intensity than Flagstad and makes a very dramatic climax in *Black roses* and in *Spring soon departs*: but I prefer Flagstad's simpler approach to *Come away death*. Mr. Borg, like her, gives most musical and distinguished performances of the songs and in Erik Werba he has a most able and sympathetic accompanist, whose playing deserved to be better balanced with the voice. It often sounds too distant.

These two recitals will introduce Sibelians, and I hope others, to a number of beautiful and most interesting songs and should be warmly welcomed. A.R.

TALLIS. Mass in Four Parts. Lamentations of Jeremiah the Prophet, Sets I and II. Renaissance Singers conducted by **Michael Howard.** Argo RG91 (12 in., 30s. plus 11s. 8½d. P.T.).

Lamentations:
Deller Consort (7/58) PVL7072

Like many other Londoners, I owe my first acquaintance with Tallis's superb setting of the *Lamentations* to Michael Howard and the Renaissance Singers. That makes it all the more unpleasant to admit that I found this recording profoundly disappointing. I have the impression that in the ten years since I first heard Mr. Howard direct the *Lamentations* his interpretation has coarsened and grown stale. Certainly there is on this record none of that care for the melodic beauty of each individual voice-part that used to characterise his performances. Instead we are given an emphasis on diction that ranges from the precious to the grotesque. Clarity of diction is fairly important, of course, but here every other quality seems to have been sacrificed to it; and this is all the more absurd in that the recording is not by any means over-resonant. Tricks of pronunciation which may be necessary to produce a clear result in cathedral acoustics are here revealed in devastating close-up, so that we hear, for example, "om-e-nes" instead of "omnes". And the treatment of the repeated minims to which Tallis sets the word "Jerusalem" in the first *lectio* is frankly vulgar, with its *sforzando-subito piano* on each note.

The four-part mass on the other side, though it is one of Tallis's least mature and interesting compositions, is at least better sung. It is preserved in only one source, a set of part-books in the British Museum that was pretty certainly copied in the reign of Mary Tudor. Unfortunately the scribe was not particularly careful or intelligent, and many of the readings he preserved are simply impossible. The editors of the Tudor Church Music edition made some sort of sense of most of them, but it is a pity that, when Argo decided to record this quite unrepresentative piece, they did not commission a new edition. But what is really disappointing about this disc is that it does no service to the reputation of a fine composer. The *Lamentations* are already available in a much better version by the Deller Consort, and the four-part mass is, as I have said, a poor choice to accompany it when many fine motets (not to mention the great five-part parody mass, *Salve intemerata*) remain unrecorded. Or if it had to be a male-voice mass, why not the *Mean Mass* of John Taverner—a work of the most consummate skill and beauty. J.N.

THE SONGS OF MOUSSORGSKY

Sung by Boris Christoff

ALP1652. Tell me, Star, where art Thou? The joyous hour (Kolzov). **Tell me why, O Maid. The leaves were sadly rustling** (Plesteev) (*a*). **I am rich in Palaces** (Kolzov). **For you, the words of Love** (Amossov). **King Saul** (Byron translated Kolzov) (*b*). **Song of the Old Man** (Goethe). **We parted proudly** (Kourochkin). **The winds are howling** (Kolzov) (*b*). **Night** (Pushkin). **Kalistratus** (Nekrossov). **Balearic Song** (Moussorgsky). **A Prayer** (Lermontov).

ALP1653. The cast-off Woman (I.G.M.). **Sleep, Son of Peasants** (Ostrovsky). **Mignonne** (Plesteev). **Desire** (Heine translated Mey). **Gopak** (Shevchenko translated Mey) (*b*). **Savishna** (Moussorgsky). **The Seminarist** (Moussorgsky). **Hebrew Song** (Mey). **The magpie** (Pushkin). **Seeking mushrooms** (Mey). **Piruchka (The Feast)** (Kolzov). **The Street Urchins** (Moussorgsky). **The he-goat** (Moussorgsky). **By the River Don** (Kolzov). **The Classic** (Moussorgsky). **The Orphan** (Moussorgsky). **A Children's Song** (Mey). **With Nursey** (Moussorgsky). **Eriomushka's Cradle Song** (Nekrassov).

ALP1654. The Puppet Show (Moussorgsky). **In the corner** (Moussorgsky). **The beetle** (Moussorgsky). **With the doll** (Moussorgsky). **Evening Prayer** (Moussorgsky). **Evening Song** (Plesteev). **The cat "Sailor"** (Moussorgsky). **The hobby-horse** (Moussorgsky). **The forsaken one** (Golenistchev-Kutusov). **Within four walls** (Golenistchev-Kutusov). **Thine eyes in the crowd ne'er perceived me** (Golenistchev-Kutusov). **The useless day is over** (Golenistchev-Kutusov). **Ennui** (Golenistchev-Kutusov). **Elegy** (Golenistchev-Kutusov). **On the river** (Golenistchev-Kutusov). **Trepak** (Golenistchev-Kutusov) (*b*).

ALP1655. Cradle Song (Golenistchev-Kutusov) (*b*). **Serenade** (Golenistchev-Kutusov) (*b*). **Cruel Death** (Moussorgsky). **The misunderstood one** (Moussorgsky). **The Warrior Captain** (Golenistchev-Kutusov) (*b*). **Misfortune** (Tolstoi). **The Spirit of Heaven** (Tolstoi). **What fellow is fitted for spinning or weaving?** (Tolstoi). **Trouble** (Tolstoi). **A Vision** (Golenistchev-Kutusov). **Master Haughty** (Tolstoi). **The Wanderer** (Plesteev). **On the Dnieper** (Shevchenko). **Song of Mephistopheles** (Goethe) (*b*).

Accompaniments all by **Alexandre Labinsky** (piano) except (*a*) **Gerald Moore** (piano) and (*b*) **French National Radio Orchestra** conducted by **Georges Tzipine.** All songs are sung in Russian. Available in a presentation box with descriptive booklet giving text. Records cannot be purchased separately. H.M.V. ALP1652-5 (four 12 in., £9 15s. inclusive of booklet).

Just over forty-five years ago, sitting in the pit—which was not more than three-quarters full—of Drury Lane Theatre, I saw the curtain rise on the first performance of *Boris Godunov* in this country. We had been led to expect great things of the Russian artists—Chaliapin, of course, in particular—and of the music: but opera, artists, and production, surpassed the highest expectations. I forthwith determined, coming away from the theatre on that unforgettable evening, to acquire as much of Moussorgsky's music as I could.

About thirty-five of the songs had been published then, with English, French, and German words, and they astonished me with their range and variety: but it was not possible until the end of the 1914 war to hear them sung, and even then Chaliapin, who gave his first song recital at the Royal Albert Hall in 1921, only included five of them in his repertoire and, I think, never recorded many of them. It was a matter of luck which, if any, of the five songs you heard as Chaliapin's repertoire of seventy-seven songs was printed, with English texts only, in a booklet you bought instead of a programme, and he called out the numbers and titles of the song (coached by the indispensable Fred Gaisberg) that he felt like performing. In later years Vladimir Rosing, who had more artistry than voice, sang a much larger number of the songs: but only now do we have a chance of hearing almost the complete collection on these four discs.

I make the qualification as there seem to be two songs missing. The first is the version of Heine's *Aus meinen Tränen spriessen* made by M. Mikhador and composed in 1866, the same year as the Heine song *Ich wollt meine Schermzen ergössen* (in Mey's translation), which is on the first side of ALP1653. The other song, only listed in Oskar von Riesmann's book on the composer (published in 1936), *You drunken old beast* (An adventure of Pakhomitch), is said to be a "low-comedy" number addressed by a village scold to her faithless husband. It, also, was composed in 1866. The author states that the song was to be published, in a photographic facsimile, by the Russian State Publishing Office. It seems highly

unlikely that Boris Christoff could have missed seeing these songs, and if this review comes to his notice it would be very interesting if he could throw light on the matter.

The songs are arranged on the discs in chronological order, a proceeding that has the disadvantage of interrupting the sequence of songs in the cycles later arranged by the composer, *The Nursery* and *Songs and Dances of Death*. In this matter scholarship might perhaps have given way to convenience.

The splendidly produced brochure—booklet is too meagre a word here—contains four essays, by Guido Panain on the composer as a writer of songs, by Joseph Kessel on the man, and by Vladimir Fedorov on the discovery in 1908 of an autograph manuscript of the first eighteen songs, and by Boris Christoff on the carrying out of his tremendous task and the reasons that led him to it. There are Russian, English, French and Italian texts of the songs, and Mr. Christoff has given biographical and analytical commentaries on each of the songs, which are most interesting and valuable. The cover has on it a reproduction of Repin's famous picture of Moussorgsky, painted eleven days before his death on March 18th, 1881. Inside the brochure are many reproductions of manuscripts, Repin's cover design for the first edition of *The Nursery* cycle, of the drawings that were the original inspiration for *Songs and Dances of Death*, and some fine photographs of Christoff as Boris and Dositheus, etc. If this review is to be of reasonable length I cannot write much about the songs, as such, but must devote my space to Christoff's performance of them.

Suffice it to say that the songs fall, roughly speaking, into three groups. The first group are of those that deal with Russian peasant life. Moussorgsky spoke of "playing on strings that ordinarily elude the touch, and which no one else has sounded": and he has indeed expressed the very soul of the people with whom he felt such a close affinity in a life full of loneliness, poverty, illness, and misunderstanding. The next group are the two cycles mentioned above and the *Sunless* cycle, and then come the satirical songs (such as *The Seminarist*) in which the actual musical material is much slighter. The many songs that are left cannot be classified: some are love songs, a few of them autobiographical in character, others are varied scenes of Russian life, and so forth.

Christoff, let it be said at once, carries through his tremendous task magnificently, bringing each character and scene before us most vividly, using a wonderful variety of tone and inflexion, and making us feel that he has reached the heart of all these songs. He is aided by a first-class accompanist in Alexandre Labinsky, who shows himself the perfect partner in the enterprise. I wish, by the way, something had been said about Moussorgsky's own accompanying and singing of his songs. Stassov has described it in his life of the composer, in which he says: "Moussorgsky had no equal as an accompanist, especially when he himself was the singer; his audience were invariably carried away by the unparalleled sincerity, naturalness, elegance, simplicity and humour that flowed from him".

In one matter only, in this great interpretative achievement, is Christoff's art defeated, by nature. He fines his voice down to a thread in *The Nursery* cycle, but inevitably he sounds more like a childish old man than the small child of Moussorgsky's poems. The same, no doubt, could be said of the composer's own performance, but he was *seen*, and that is the point. On the platform Christoff might carry off the illusion: he very nearly does so here in *The Hobby Horse*, which is brilliantly sung. One needs also to see, or rather *imagine*, his expression in *The Classic*, a satirical song that guys a complacent critic. On the other hand he gives us a complete view of the seminarist, in the comic song of that name, torn between love and Latin. Christoff is superb in all the peasant songs. Three of these, at least, are among the greatest Moussorgsky ever wrote: *Eriomushka's Cradle Song*, *Sleep*, *Son of Peasants* and *The Orphan*. The heart-rending poverty, "the weeping of complete despair", as the singer describes it, in the first of these songs is unbearably poignant when sung so superbly as this. *The Orphan*, a picture of a barefoot ragged boy begging from a "gentleman", ends on an unresolved cadence, making one *see* that the man has passed the boy by without a glance.

Christoff is equally successful in the picture of a different sort of boy, the *Street-Urchin*, who gets well beaten for mocking an old woman, and in that of an ugly young man like the simpleton in *Boris*, rejected with contempt in this song, *Savishna*, by a beautiful and heartless girl. In less committed songs such as *Evening* and *The Spirit of Heaven* Christoff displays his beautiful tone and legato. These songs are among the most melodious in the collection but finer musically is *On the River*, the last song of *Sunless*, in which both voice and piano paint an ineffably sad but lovely picture of a lonely man who feels that peace could only be found beneath these waters.

And so one could continue, if there were space, commenting on Christoff's interpretations of each song. He makes even the less good songs interesting and I was conscious of little monotony going steadily through the entire collection of sixty-three songs.

I regret the use of the orchestra in *Songs and Dances of Death*, and occasionally elsewhere, for not only is it a shock to be switched suddenly from piano to orchestra and back, but what one can hear of the orchestration does not sound the sort of way the composer would have done it. It may be said that a poor balance puts the orchestra well in the background but the balance between voice and piano if not ideal is adequate.

At the moment the four discs are not sold separately but I hope, as in the case of the Rubinstein Beethoven piano concerto recordings, they may be obtainable in this way later on. Those who are able to sample this set may be advised to try ALP1653 first of all.

Finally I must congratulate not only Boris Christoff and Alexandre Labinsky and Gerald Moore who accompanies the fourth song, but also H.M.V. on a great achievement that does all of them honour.

A.R.

OPERATIC

AUBER. Fra Diavolo: "Erblickt auf Felsenhöh'n"; "Nur unbesorgt, Mylord".

MAILLART. Das Glöckchen des Eremiten: "Er liebt mich". **Rita Streich** (soprano), **Berlin R.I.A.S. Orchestra** conducted by **Kurt Gaebel.** D.G.G. EPL30299 (7 in., 12s. plus 4s. 8½d. P.T.)

D.G.G. is not always at its best in the matter of sleeves and titles. For instance, a little imagination might have been used on behalf of English buyers and the information given that Aimé (not Ainé) Maillart's operetta, which the Germans call *The Hermit's Bell*, we—with the French—call *Les Dragons de Villars*. This, in short, is Rose's song "Il m'aime" in the third act and very pretty too, beginning something like "Come per me sereno" and ending more like "Je t'adore, brigand". Rita Streich sings it in German, and quite delightfully, with the right caressing quality (which alas it is so unlikely to get from a French Rose today).

Zerline, the minx of the Auber opera, has more songs in the 1851 revision of the work than in the original score. The first here is the "Voyez sur ce rocher" (which features in the overture) a landerlerish tune, most fetching. Zerline describes the deliciously exciting bandit. Excellent recording, unskimped. The last band will be more familiar; it ends with a very pleasing trill and effortless upward swoop.

P.H.-W.

MOUSSORGSKY. Boris Godunov: Prologue; Coronation Scene; Monologue of Boris; Hallucination Scene; Polonaise; Pimen's Tale; Farewell of Boris; Death of Boris. **Ezio Pinza** (bass), Chorus and Orchestra of the **Metropolitan Opera, New York** conducted by **Emil Cooper.** Philips ABL3235 (12 in., 30s. plus 11s. 9d. P.T.).

These Pinza discs—originally an American Columbia album, recorded soon after the war—got a bad press from Mr. Lionel Dunlop when in a recent number of *Opera* he considered the various *Boris Godunov* recordings. I agree with him that they do not add anything to *Boris* interpretations; and also that they "show a great artist past his prime in an unusual role". But there is interest in that, and Pinza was not so much past his prime when he made them that he could not give us sonorous and expressive singing. The presence of Emil Cooper on the rostrum also ensures a certain authenticity of style; for M. Cooper, of the Imperial Opera House, Moscow, also conducted the Chaliapin performances of *Boris* at Drury Lane in 1914. However, this is definitely a record for those who are



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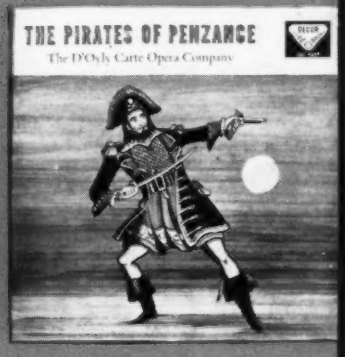
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interested in Pinza, rather than for those interested in *Boris*: and as a single-disc selection from the opera does not really rival H.M.V. ALP1323 (though that, as I pointed out in my review, has some concealed cuts in the extracts listed).

The performance is sung in Italian ("Ho il poter supremo", etc.), so clearly that, with the English translation as guide, one can follow it without undue difficulty. And I own that there is a real pleasure in being able to follow and understand the words that are being said. In the Prologue, the solo passages for the Police Officer and members of the crowd, are taken chorally, and Shchelkalov's address is cut, as is the off-stage approach of the pilgrims. Pinza makes rather little of the graphic close to the Monologue, the bit where the child "con le manine invoca grazia"; on the other hand, he continues to voice the Clock Scene through to the close, not using too much parlando. It is all expressive singing, with a good deal of majesty in it as well as deep feeling; though less commanding than Chaliapin's, less dramatic than Christoff's. A.P.

MOZART. The Marriage of Figaro: "Voi che sapete"; "Non so più cosa son".

PUCCINI. La Bohème: "Si, mi chiamano Mimì". **Gianni Schicchi:** "O mio babbino caro". **Adele Leigh** (soprano), with Orchestra conducted by **Emmanuel Young.** Philips BBE12224 (7 in., 9s. 3d. plus 3s. 7½d. P.T.).

This pretty singer has many fans who, I am sure, would like to have a record of her art. The trouble about choosing such very well known pieces is that inevitably comparisons leap to mind. These are not always favourable to Miss Leigh. But her singing is often very appealing and never soulless or inexpressive. Also, the timbre is really agreeable all the way through. If there are faults they are mostly of line, a little bumpy in the Mozart and a little stretched in the sterner soaring effects in Puccini—the end of "O mio babbino caro", for instance, made me say, "Good effort — very nearly . . .". I would have applauded in the concert hall, but the cupboard contains versions of the little song sung rather better by others. The orchestral support is adequate; so is the recording. P.H.-W.

(Both "O mio babbino caro" and "Voi che sapete" are also available on Philips PB887—45/78 r.p.m.)

OFFENBACH. The Tales of Hoffmann: 'Die Mutter, meine Mutter"; "Leise tönt meiner Stimme Klang"; "Leuchte heller Spiegel mir". **Anny Schlemm** (soprano), **Grace Hoffman** (mezzo-soprano), **Otto Wiener** (baritone).

THOMAS. Mignon: "Ihr Schwalben in den Lüften". **Anny Schlemm** (soprano), **Toni Blankenheim** (bass). Both with **Munich Philharmonic Orchestra** conducted by **Ferdinand Leitner.** D.G.G. EPL30276 (7 in., 12s. plus 4s. 8½d. P.T.).

This seems to be, as far as *The Tales of Hoffmann* trio is concerned, a reissue, but the only available version in excerpt of the scene between Miracle, Antonia and the ghost of the mother singing in the picture. I like it, even in German, even when not more than pedestrianly sung—though Frau Schlemm obliges with a nice alt at the end and Miss Hoffman, the American mezzo, seems in more ways than one well qualified for being "in the picture". The Mirror Song, "Scintille diamant", for Dappertutto is quite well done.

The duet for Mignon and crazy old Lothario is usually called "Le duo des hirondelles" and it is an artless little duet about swallows of the kind which Thomas well knew fond French papas could sing at the piano with their daughters. Except that it is in German rather than French, there is nothing to be said against this little performance. But how much in favour? I leave it to you: Mignon seems to me to have a certain number of real little inspirations ("Connais tu" among them) but I could easily forget this. P.H.-W.

LOVE DUETS. La Sonnambula (Bellini): "Prendi l'anel ti dono". **Lina Pagliughi** (soprano), **Ferrucio Tagliavini** (tenor). **Adriana Lecouvreur** (Cilea): "La dolcissima effigie". **Carla Gavazzi** (soprano), **Giacinto Prandelli** (tenor). **Andrea Chénier** (Giordano): "Udite! Sono sola!; "Vicino a te . . . La nostra morte". **Renata Tebaldi** (soprano), **José Soler** (tenor). **La Gioconda** (Ponchielli): "La giu nelle nebbie remote". **Fedora Barbieri** (mezzo-soprano), **Gianni Poggi** (tenor). **La Bohème** (Puccini): "O soave fanciulla". **Rosanna Carteri** (soprano), **Ferrucio Tagliavini** (tenor). **Manon Lescaut** (Puccini): "Tu, tu, Amore?" **Clara Petrella** (soprano), **Vasco Campagnano** (tenor). Cetra LPC 50178 (12 in., 30s. plus 11s. 9d. P.T.).

Some of these are old friends. I particularly like Tagliavini and Pagliughi in Bellini and the Duke with Gilda scene from *Rigoletto*. Beautiful singing. Prandelli, the tenor in the Decca *Bohème*, sings sturdily as Maurice to Carla Gavazzi's richly vibrant Adriana—this is a sugary duet, but it's the only version available *pro tem* (though Corelli has made the "male" side of it). Two *Chénier* duets are too alike (one repeats the other) and on the whole the version on Decca with Del Monaco and Tebaldi, rather than with this Spanish tenor, is to be preferred; she in either case singing strongly and very much the same. But the Decca recording is fresher. The little love scene from *La Gioconda* is quite decently done: but though Carteri and Tagliavini are expert Bohemians, I know many better versions of the Puccini duet, and the recording is not of the richest. Clara Petrella is an exciting Manon Lescaut in the grand duet, but her chevalier makes poor comparison in his bumpy line and forced upper register with our Richard Lewis (see above) in this role. On this band the recording had a certain depth.

This is a mixed bag and the standard varies from band to band, but there is a lot to enjoy in a heady, pumped up sort of way, and to those who buy "love duet" by the 12-inches I would not shake any minatory finger. At least it is something to change partners occasionally and not have the same two lovers yelling all the time as on those Tebaldi—Del Monaco "plum and plum again" concerts. P.H.-W.

★**CARLO BERGONZI. Aida** (Verdi): "Celeste Aida". **Luisa Miller** (Verdi): "Quando le sere al placido". **La Forza del Destino** (Verdi): "O tu che in seno agli angeli". **Il Trovatore** (Verdi): "Ah! sì, ben mio". **Un ballo in Maschera** (Verdi): "Ma se m'è forza perderti". **L'Africaine** (Meyerbeer): "O Paradiso". **Andrea Chénier** (Giordano): "Come un bel dì di maggio". **Adriana Lecouvrer** (Cilea): "La dolcissima effigie"; "L'Anima ho stanca". **Tosca** (Puccini): "Recondita armonia"; "E lucevan le stelle". **Manon Lescaut** (Puccini): "Donna non vidi mai". **Carlo Bergonzi** (tenor), Orchestra of the **San Cecilia Academy, Rome,** conducted by **Gianandrea Gavazzeni.** Decca Stereophonic SXL2048 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Monophonic: LXT5407 (3/58).

As present-day Italian tenors go, Carlo Bergonzi is one of the best, and his recital can give pleasure. But it is scarcely on a supremely distinguished imaginative or artistic level. I can't imagine anyone who feels like hearing "O tu che in seno" or "Ah si, ben mio" getting Bergonzi down from the shelves if they have Martinelli; or thinking that he may rival Schipa in "Quando le sere", or Gigli in "O Paradiso".



Carlo Bergonzi [*Decca Photo*]

I slightly prefer the monophonic disc, finding something hollow in the sound of the stereo version until it is turned up well beyond comfort-level. A.P.



Sir John Barbirolli with Lenora Lafayette and Richard Lewis during the recording of the Puccini Love Duets in the Free Trade Hall, Manchester (*Pye Photo*)

PUCCINI. La Bohème: "Si sente meglio?". **Madame Butterfly:** "Viene la sera". **Manon Lescaut:** "Dunque questa lettiga?"; "Tu, tu, amore?". **Tosca:** "E lucevan le stelle". **Lenora Lafayette** (soprano), **Richard Lewis** (tenor), **Hallé Orchestra** conducted by **Sir John Barbirolli.** Pye CCL30142 (12 in., 28s. 9d. plus 11s. 2½d. P.T.).

There is much more on this record than you might guess from the listing above. Side one is the whole of the second act love duet from *Manon Lescaut*, in some ways Puccini's most beautiful duet and certainly most welcome here. This is followed by the whole of the lovers' scene (not merely the duet) from the end of *Bohème* Act 1 and takes in his "Che gelida" and her "Si, mi chiamano Mimì" first. The *Butterfly* is what you normally do get as the "duet", but in the *Tosca* the tenor's lament is followed up by the whole scene in which Cavaradossi and Tosca talk over the awful past and the radiant future, up to the unaccompanied passage in octaves.

Here are two superb voices and conducting which, in the *Manon Lescaut* duet especially (where there is less competition), is instinctively right and exciting. Those who are used to the all out Italian Rudolfs may find Mr. Lewis, not lacking in power certainly at the climaxes, but too gently lyrical. He uses, and so does the soprano, an intrusive "h" now and again (e.g. "m'hahmi" for "mami", etc.), but generally the singing is rich, strong and expressive. I wish I could say the string tone as recorded really had the right glow; the actual balance *vis à vis* the soloist at climaxes is often rather sketchy as if knobs were being turned up too late, e.g. when Rudolf "gets going" in his solo. I'm afraid this means that the scene compares ill with the same under Beecham (with De Los Angeles and Björling). It is lack of glow, depth and presence in the orchestral part of it that I miss too in the *Butterfly* duet, though Miss Lafayette is always beautiful to listen to. She can well compete with the Italians.

But as the verdict as a whole has to be that the performances are not, as records, quite as impressive as the best available elsewhere, would it not be nice to signal these performances being in English? Or do you in fact always prefer Puccini in Italian even by non-Italians and not any more even want high-powered performances in English?

I think at any rate that these are authentic enough to satisfy many tastes. You should however try hearing them for quality.

P.H.-W.

WEBER. Der Freischütz—excerpts. **Gré Brouwenstijn** (soprano), **Rosl Schwaiger** (soprano), **Waldemar Kmentt** (tenor), **Walter Berry** (bass), **Vienna State Opera Chorus, Vienna Symphony Orchestra** conducted by **Heinrich Hollreiser.** Philips SBR 6216 (10 in., 18s. 3d. plus 7s. 1½d. P.T.).

"Viktoria! der Meister soll leben": "Nein, länger trag ich nicht die Qua'en . . . Durch die Wäl'er durch die Auen": "Hier i n ird'schen Jammertale": "Schweig! damit dich niemand warnt": "Kommt ein schlanker Bursch gegangen": "Und ob die Wolke sie verhülle": "Einst träumte meiner sel'gen Base": "Wir winden dir den Jungfernkranz": "Was gleicht wohl auf Erden".

This selection has seven pieces in common with the "synthetic" abridged *Freischütz* on D.G.G. DGM19013 (reviewed 7/56, p. 58), with Schlemm, Streich, Windgassen and Uhde. It does not have the Overture, "Leise, leise", or the Entr'acte, but in place of these it has the introductory chorus and the repetitive bridesmaids' chorus. But the D.G.G. is a celebrity-priced 12-inch, and this one is a low-priced 10-inch: so if anyone is looking for an abridged *Freischütz*, this new Philips is an evident choice. "Leise, leise", the only serious omission, can always be supplied from some other source (H.M.V. might consider Tiana Lemnitz's discs of the two Agathe pieces as a reissue). Brouwenstijn makes a beautifully steady Agathe; Rosl Schwaiger is just the sort of Aennchen you get in most German performances (not as good as Streich). Kmentt is a robust Max, and Walter Berry produces a most surprising depth of dark, sinister tone as Caspar. A.P.

SULLIVAN. H.M.S. Pinafore.

The Rt. Hon. Sir Joseph Porter, K.C.B.	**George Baker** (bar.)
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Boatswain's Mate	**James Milligan** (bass-bar.), **Owen Brannigan** (bar.)
Josephine	**Elsie Morison** (sop.)
Hebe	**Marjorie Thomas** (cont.)
Little Buttercup	**Monica Sinclair** (cont.)

Glyndebourne Festival Chorus (Chorus Master: Peter Gellhorn), **Pro Arte Orchestra** conducted by **Sir Malcom Sargent.** H.M.V. ALP1650-1 (two 12 in., 60s. plus 23s. 5d. P.T.).

D'Oyly Carte Opera Co. (11/50) LK4002-3
D'Oyly Carte (recorded 1930) (12/55) ALP1293-4

Here is about the most tantalising trio of recordings that I have ever had to compare. Qualities of recording and performance, price and sentiment all come into it. But first of all a very hearty welcome back to the microphone to George Baker, now only a few weeks short of his seventy-fourth birthday, but still very active in numerous spheres and in quite amazing form vocally.

Let us tackle the easiest comparisons first. The Decca D'Oyly Carte set, first issued in 1950 but re-transferred in 1956, costs eleven and ninepence less than either of the two H.M.V. sets and as between the latter the dubbing from the 1930 recording gets *H.M.S. Pinafore* on to three sides and *Trial by Jury* (dubbed from a 1927 recording) is added as makeweight on the fourth side, whereas the new set occupies all four sides. So far as the quality of recording is concerned it will suffice to say that the new issue is the best by a substantial margin.

It is in the performances that the greatest problems arise. The new cast is similar to those of the other recent H.M.V. Savoy opera records with the momentous difference that George Baker is brought in for the role of Sir Joseph Porter, undertaken in the early H.M.V. issue by Sir Henry Lytton (with George Baker as Captain Corcoran) and in the Decca set by Martyn Greene. Here lies, perhaps, the crux of the whole question, and a bit of sentiment is bound to creep in I think with many people.

My generation was brought up on Lytton and although he was by no means young when I first heard him he has always remained unexcelled so far as I am concerned. Martyn Greene may well occupy a similar position in the mind of those not old enough to have heard Lytton and I suppose that the up and coming generation may similarly regard the present D'Oyly Carte regular occupant of the role, Peter Pratt. George Baker's interpretation is the next best to that of Lytton that I have ever heard, therefore I need say no more except perhaps that despite his years he is perfectly adequate vocally.

Perhaps the next man to consider is Sir Malcolm Sargent, who conducts both the H.M.V. sets. Both in technique of performance and judgment he is better in 1958 than he was in 1930. In particular in the earlier performance voices and orchestra are by no means always precisely together.

By now it will probably be clear that my choice lies between the two H.M.V. sets. Good as Owen Brannigan is, Darrell Fancourt is at present irreplaceable. The two Rackstraws are Charles Goulding (good) and Richard Lewis (better). Elsie Morison and Elsie Griffen are both charming Josephines, but the former has it vocally. Marie Sinclair does well as Little Buttercup, but the great deep voice of Bertha Lewis was made for this and a few other roles.

Perfection could only be had if we could combine all the virtues of all the sets. As we cannot do this, I have no doubt that the modern and extremely good recording, the fine performance of George Baker, the general virtues of the principals as a whole, and the sensitive reading of the score by Sir Malcolm Sargent, add up to a total that cannot be assailed, not even making due allowance for the price factor. Whether it will be assailed shortly by a new Decca D'Oyly Carte recording remains to be seen.

W. A. CHISLETT.

★**RENATA TEBALDI. Le Nozze di Figaro** (Mozart): "Porgi amor". "Dove sono i bei momentio". **Adriana Lécouvrer** (Cilea): "I sono l'umile ancella"; "Poveri fiori". **La Wally** (Catalani): "Ne mai dunque avrò pace". **Lodoletta** (Mascagni): "Flammen, perdonami". **William Tell** (Rossini): "Selva opaca". **Cecilia** (Refice): "Per amor di Gesù"; "Grazie, sorelle". **Renata Tebaldi** (soprano), **Orchestra of the San Cecilia Academy, Rome** conducted by **Alberto Erede.** Decca Stereophonic SXL2043 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). Mono: (11/56) LXT5220.

A very enjoyable recital, Tebaldi at her best, and only the Mozart arias less than a success. See A.R.'s review of July 1956 for the reasons why, and for praise of the Rossini and Mascagni; and April 1956 for my admiration of the other arias. (This recital originally appeared, monaurally, as two separate MPs.) Excellent recording. A.P.

HISTORICAL RECORDS

MARIA IVOGUN. (*a*) **Die Fledermaus** (J. Strauss II): Csárdás. (*a*) **An der schönen blauen Donau** (J. Strauss II). (*b*) **Folk-songs.** O du liabs Angeli: Z'Lauterbach hab' i mein Strumpf verlorn: Gsätzli: Maria auf dem Berge. (*a*) **Berlin State Opera Orchestra** conducted by **Leo Blech.** (*b*) **Michael Raucheisen** (piano). H.M.V. 7ER5116 (11s. plus 4s. 3½d. P.T.). Recorded in 1932.

Ivogün—whose professional name is a reduction of *Inge von Günther*—had a voice of complete sweetness and beauty, which sailed well above the Queen of the Night's top F to compass the cadenza of Zerbinetta's "Grossmächtige Prinzessin" without showing any signs of whistle or edginess. Keen collectors will need no introduction to her; they will have snapped up the Zerbinetta aria when it reappeared all too briefly in the H.M.V. Archive Series, if they did not have it already. The Four Swiss Folk Songs, another collector's piece, form an equally desirable record; and it is excellent news that it is now freely available to all of us—for it has been long deleted. Ivogün's one-time pupil, Elisabeth Schwarzkopf, has recorded three of these songs, omitting "Z'Lauterbach", which calls for some very high, soft yodelling decorations. Their styles are very different, however (and each admirable). Schwarzkopf sings the pieces with more zest, in a racy way which does not obscure their beauty. Ivogün sings them with great delicacy and gentle charm (she also makes rather more of extraordinary Oberland vowels).

The sleeve-note suggests that H.M.V. have been hunting through their archives in search of Ivogün masters, and I hope that this first reissue will be followed by others. The Csárdás and Strauss Waltz are also charming—the latter done with a delicate lilt, and extraordinarily sweet and deft high-lying decorations; the former with less zip than we are accustomed to (none of the uproarious high spirits which Lotte Lehmann brought to it—there is something else which might be reissued!), but with great delicacy and purity of tone. The transfer has been excellently well done: few original pressings will sound so well at this date.

A.P.

PROKOFIEV. Peter and the Wolf, Op. 67. Narrated by **Richard Hale.**
STRAUSS, RICHARD. Till Eulenspiegel's Merry Pranks, Op. 28. Boston Symphony Orchestra conducted by **Serge Koussevitsky.** Camden CDN1003 (12 in., 19s. 9½d. plus 7s. 8d. P.T.).

How curious it is to hear the old and original *Peter and the Wolf* again after all these years, the one through which most of us first got to know this ever-fresh piece. Since then there have been many other recordings, of course, and it has often been better done—in performance, apart from the 1940-ish sound. Richard Hale's reading has some good touches, but he is not intimate enough for a gramophone performance (probably because he is apparently in a pretty large hall) and often he is too covered by the orchestra (Koussevitsky's fault, for he presses on with brisk speeds and gives the narrator no chance to get his words into the quiet bars the composer wrote for them). But the voice itself does sound a bit parsonical and so do some of the words he chooses to use—notably, after introducing the instruments at the start, "thereby, dear children, you will be able to distinguish the sonorities of the several instruments during the performance of this tale". Yet he keeps it alive and invests it with humour.

The instruments whose sonorities largely disappear in this recording are the drums—the shooting is very feeble indeed. For the rest, the sound of Prokofiev's small orchestra is quite well conveyed. But it is difficult to see why this piece was chosen for reissue.

The Strauss is a different matter, a brilliantly conceived performance whose reissue is eminently justified. Koussevitsky's reading is as individual as most of his were and composers' markings, whether Strauss's or Prokofiev's, often go for nothing if it suits the conductor to neglect them. But there is no denying the effect of this performance of *Till Eulenspiegel*, whether in the characterisation of each episode or in the overall build of the piece as a whole. The sound of Strauss's enormous orchestra is not so successful as Prokofiev's small one, as you may guess, and the loudest passages are particularly congested: but lighter work is clear and good and certainly enough of the whole is caught to make this side of the record of great interest to collectors.

This version of *Peter and the Wolf* was first issued here in January 1940 as H.M.V. DB3400-2 and reviewed in THE GRAMOPHONE in the following month: *Till Eulenspiegel* appeared much later, in April 1946 (reviewed the same month) as H.M.V. DB6268-9. T.H.

MOZART. Die Zauberflöte: "Dies Bildnis ist bezaubernd schön". **Die Entführung aus dem Serail:** "Hier soll ich denn sehen"; "Im Mohrenland gefangen war". **Così fan tutte:** "Un aura amorosa". **Aksel Schiötz** (tenor), **Royal Orchestra of Copenhagen** conducted by **Egisto Tango.** H.M.V. 7ER5117 (7 in., 11s. plus 4s. 3½d. P.T.).

It is not altogether Aksel Schiötz's fault that "Un aura amorosa" sounds fast and unfeeling, because—most reprehensibly—it has been transferred to 45 at too high a speed. But in any case, Schiötz does not really handle the lovely air with the sentiment and sheer feeling for its beauty that it deserves. A tenor, here, should advance to the footlights and woo his audience with melting tone and phrasing—but none of them ever seems to do this, even those who have the voice for it. The great success of this reissue is the Portrait Aria, easily the best of available versions. "Hier soll ich dich denn sehen" is good, though it would have been better with more legato. Pedrillo's Serenade is well sung, but just sung, without the undercurrent of excitement and tension which Mozart so well expressed in the music. Good recording: a slight 78 surface in the Belmonte air betrays the origin of these reissues; but "Dies Bildnis" sounds like a perfect modern product. A.P.

SCHUBERT. Piano Quintet in A major, D.667, "The Trout". Artur Schnabel (piano), **Claude Hobday** (double bass), **A. Onnou, G. Prevost** and **R. Maas** of the **Pro Arte Quartet.** Recorded 1935. H.M.V. COLH40 (12 in., 30s. plus 11s. 8½d. P.T.).

This is an aristocratic and thoroughly enjoyable performance; and there may—perhaps—be some people who value its merits so highly as to prefer it to the several excellent more modern versions that are available. The chief characteristic of the Schnabel/Pro Arte ensemble is its sense of alert, springy rhythms, coupled to a very natural and spontaneous sense of phrasing—just what is needed for Schubert's chamber

music. The players also "feel" the wonderful modulations; and the details of the interpretation—the give-and-take, the passing of the melodies from instrument to instrument, and the close canons—are beautifully studied. Pathé-Marconi have done a very good job with the transfer, though they have not been able to mask a rather perceptible side-change in the Andante. In the second part of the first "Trout" variation there are some dubious sounding tills from Onnou. A.P.

POETRY AND DICTION

ROBERT BROWNING. The Pied Piper. LEWIS CARROLL. The Hunting of the Snark. Read by **Boris Karloff.** Philips Caedmon TC1075 (12 in., 30s. plus 11s. 9d. P.T.).

A curious coupling. Mr. Karloff gives a straightforward reading of *The Pied Piper of Hamelin*, which most children will enjoy. With *The Hunting of the Snark* we presumably complete the Carroll discography. This is essentially an adult poem. Its sly allusions to Victorian advertising, and its sensible nonsense will only appeal to a sophisticated child. It is, of course, good to have a recording of this, but those who have lived with it and quoted it through life may jib at a few Americanisms and at Mr. Karloff's dramatisation of certain verses. Surely the whole point of such lines as "He would answer to 'Hi' or to any loud cry, such as 'Fry me' or 'Fritter my wig' " is to speak them without expression. Like *Charley's Aunt*, Carroll must be played straight. Nevertheless, any parents who buy Browning for the children—a unique opportunity, goodness knows—will themselves enjoy this wonderful narrative, but devotees should sample first. R.W.

HANS CHRISTIAN ANDERSEN. The Tinder Box: The Emperor's New Clothes: The Staunch Tin Soldier: The Emperor's Nightingale. Read by **Michael Redgrave.** Directed by **Howard O. Sackler.** Philips Caedmon TC1073 (12 in., 30s. plus 11s. 9d. P.T.).

This is surely the way to do it, and what exquisite stories these are. I defy anybody of any sensitivity to listen to *The Tin Soldier* unmoved. Hans Andersen's own life was just such a story, and never were the simple truths of honest sentiment and decent living, not to mention a standard of values more beautifully expressed. Michael Redgrave has contributed much to the theatre, but his beautiful telling of these tales will stand high in the final estimate of his work. Here is magic, and if anyone doubts the art needed to produce it let him consider the pace of the voice. This is a record to be bought, studied, enjoyed and received with love. R.W.

DYLAN THOMAS. Poetry Readings. A few words of a kind: On the marriage of a Virgin: The Hunchback in the Park: Over Sir John's Hill (Recorded in Cambridge, Mass.—March 7th, 1953): Light Breaks where no sun shines: After the Funeral: In country sleep (Recorded in New York—November 1951). Read by **Dylan Thomas.** Philips Caedmon TC1043 (12 in., 30s. plus 11s. 9d. P.T.).

Here is a third record of Dylan Thomas, made during his American tours, and it will be noted that one side antedates the other by two years. The 1953 recording is mostly taken up by the poet's introductory remarks to the reading. It is an astonishing performance. The words tumble out, a brash mixture of second-rate clowning and first-class imagery, only underlining the fact that Thomas was a rare poet and not a popular buffoon. Injected into this display is a view of what poetry is all about that is worth all the laboured puns and the self-deprecatory conceits. The three short poems that follow are among the best-known and will be treasured in this performance. The earlier side includes the long poem, *In country sleep*, which contains some of the poet's loveliest lines and presents a wonderful picture of the countryside. How Thomas loved the word "black"—Bible-black, black-backed gulls, black-bloomered nymphs, and here "the rooks cawing from their black Bethels". But this is only to point to a single aspect of the use of words—words, "each of which", says Thomas of his early protean reading, " seemed alive for ever in its own delight, glory and right". So did he use them, and so we must receive them. R.W.

MOTHER GOOSE. With **Cyril Ritchard, Celeste Holm, Boris Karloff.** Music by **Hershy Kay.** Directed by **Howard O. Sackler.** Philips Caedmon TC1091 (12 in., 30s. plus 11s. 9d. P.T.).

A delightful and often interesting record. Cyril Ritchard, whom we heard in November reciting the verses of Lear and Carroll, brings a touch of sophistication to this medley of Nursery Rhymes, for that is what this record is—*not* the story of Mother Goose. I have no labels or sleeve, but I hope the contents are made clear on sale copies. The use of the name "Mother Goose" is used in America for such collections, but is not in general use here. All too often English collectors are confused by the failure of companies to translate or to bother about English usage. Celeste Holm sounds uncannily like Beatrice Lillie, and Boris Karloff plays his part manfully—a surprising choice, but there is nothing to frighten the children here. A special word for the music, played on wind and percussion. Not all the rhymes are accompanied and where there are traditional tunes, such as for *London Bridge* or *A Froggy would a wooing go*, these are used, but elsewhere an imaginative mind is at work. This is a long session for children and probably for grown-ups too. R.W.

POETRY READINGS. W. H. Auden. Master and Bos'n Song: As I walked out one Evening. **Thomas Hardy.** Broken Appointment: To Lisbie Brown: In Death Divided. **Walter de la Mare.** The Bards. **Dylan Thomas.** A Visit to America. **Edward Thomas.** The Owl. **Henry Reid.** Chard Witlow: Naming of Parts. Read by **Dylan Thomas.** Philips Caedmon TC1061 (12 in., 30s. plus 11s. 9d. P.T.).

This will be relished by all Dylan Thomas fans and makes a wonderful epitaph (if one may so describe a "voix d'outre tombe"). These are tapes made before a live audience which reacts on the whole sensitively enough. As with all such records, you must ask yourself how often you will want to keep replaying them. But certainly, first time through, his own descriptions of British lecturers awash in the U.S.A. will probably convulse you and there are marvellously brought off comic passages in many of the poems (by other poets, be it noted). Others are remarkable for the amount of emotion which this poet can carry in his voice without seeming to be barnstorming. I am glad this valuable, historical record has been issued here. P.H.-W.

CLASSICAL REISSUES

SIR THOMAS BEECHAM. *Symphony No. 6* (Beethoven). **R.P.O.** Fontana KFR4003 (10 in., 22s. 3d. plus 8s. 8d. P.T.). From Columbia (9/53) 33CX1062.

BERLIN PHILHARMONIC ORCHESTRA. (a) *Symphony No. 88* (Haydn). (b) *Symphony No. 8, "Unfinished"* (Schubert). (a) conducted by **Furtwaengler,** (b) conducted by **Lehmann.** D.G.G. DGM18283 (12 in., 30s. plus 11s. 9d. P.T.). (a) from (3/35) DGM18015, (b) from (7/55) DG16051.

WILLEM VAN OTTERLOO. *Symphony No. 9, "Choral"* (Beethoven): last movement, "Ode to Joy". **Spoorenburg** (sop.), **von Ilosvay** (cont.), **Vroons** (ten.), **Schey** (bass), **Amsterdam Toonkunst Choir, Hague P.O.** Philips ABE10046 (7 in., 11s. plus 4s. 3½d. P.T.). From (4/55) ABL3030-1 and (9/58) SBL5227.

Beecham gives a most sensitive performance of the *Pastoral*, eliciting from the orchestra playing that is both warm and poetical, often to an extremely high degree. This much was always clear from its original issue on the Columbia label; yet that version as a whole seemed uncompetitive in its recorded quality, particularly in respect of a distinct change of characteristic (for the worse) on the second side of the disc. The new Philips version has not only managed virtually to eliminate this change, but has noticeably stepped up the quality of sound in general; if this is not everywhere entirely comparable with the very best of modern sound, it is very nearly so, and certainly quite good enough to allow renewed enjoyment of the very good performance. Its ten-inch format, too, makes it available at something of a bargain price. The **Berlin Philharmonic** coupling is a most useful one; for on it Furtwängler gives a most beautiful performance of the Haydn—the slow movement, based on the tune *Praise God from Whom all blessings flow*, is particularly distinguished—and Lehmann gives a sensitive, though certainly rather leisurely, performance of the Schubert. Both are conspicuously well recorded, and indeed the still available previous versions of each rank highly in the current lists. But the new coupling is a great convenience, for previously the Haydn occupied the fourth side of a three-sided version of the Schubert Great C major symphony, which is itself now available separately re-cut on to only two sides, and the Schubert *Unfinished*, now on the one twelve-inch side, occupied the whole of a ten-inch record. **Willem van Otterloo's** version of the Beethoven Ninth I always have thought to be poorly sung, anyway as far as the soloists are concerned, and poorly recorded. In this new 45 both drawbacks are unfortunately still with us. M.M.

SIR ADRIAN BOULT. *Wand of Youth—Suite No. 1* (Elgar). **L.P.O.** H.M.V. 7ER5110 (7 in., 11s. plus 4s. 3½d. P.T.). From ALP1153 (7/54).

SIR MALCOLM SARGENT. *The Planets* (Holst): Mars; Jupiter. **B.B.C. S.O.** H.M.V. 7ER5112 (7 in., 11s. plus 4s. 3½d. P.T.). From ALP1600 (9/58)

SIR WILLIAM WALTON. *Facade* (Walton): Fanfare; Scotch Rhapsody; Tango-Pasodoble; Country Dance; Polka; Popular Song; Old Sir Faulk; Tarantella Sevillana. **Philharmonia.** Columbia SED5556 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). From 33C1054 (3/58).

The *Wand of Youth* suite is not quite complete, omitting the *Minuet* and *Slumber Scene*, and transposing the remaining five movements into the following order: *Overture*, *Serenade*, *Sun Dance*, *Fairy Pipers*, and *Fairies and Giants*. In this pointed performance by **Boult** and the L.P.O. it is extraordinarily effective; quite well recorded, too, particularly at the louder moments.

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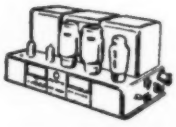
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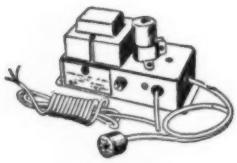
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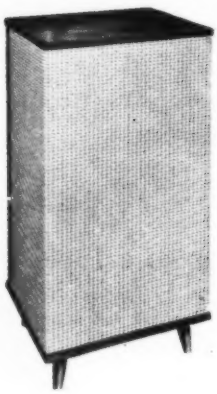
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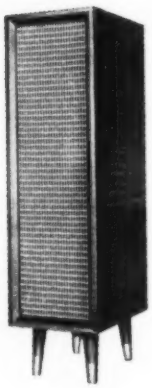
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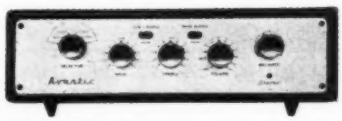
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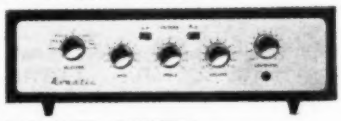


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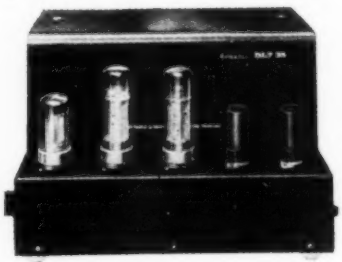


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The sleeve-note happily reprints Elgar's own account of the origin of the music, in which he admits to having himself constructed the double-bass required from some old packing-cases—I had forgotten this highly respectable precedent for our modern makeshifts! A tea-chest bass would scarcely suffice for the *Planets* (nor, of course, for the *Wand of Youth* in its later professional scoring). **Sargent** attacks the music with spirit, missing only perhaps something of terror in *Mars* in that the percussion seems somewhat under-played or under-recorded, and something of jollity in *Jupiter* in that the middle section is taken somewhat ponderously. The outer sections of *Jupiter* go extraordinarily well, and the recording is vivid (rather than rich) everywhere, audibly overloaded nowhere. It is, too, for **Walton's** *Façade* Suite; here neither the first nor the second published suite, but an effective following of the composer's own conflation of both with three movements omitted. The Philharmonia is on top of its form, pointing the music continuously without exaggerating it. M.M.

PABLO CASALS. (a) *Twelve Variations* on "*Ein Madchen oder Weibchen*" (Beethoven). **Casals** ('cello), **Serkin** (piano). (b) *Piano Concerto No.* 22 (Mozart). **Serkin** (piano), **Perpignan Festival Orchestra/Casals.** Philips ABL3220 (12 in., 30s. plus 11s. 9d. P.T.). (a) from Columbia (12/53) 33CX1093, (b) from Columbia (12/53) 33CX1092.

BERNHARD PAUMGARTNER. *Piano Concerto No.* 20, *K.*466 (Mozart). **Haskil** (piano), **V.S.O.** Philips GBR6517 (10 in., 20s. plus 7s. 10d. P.T.). From (4/57) ABL3129.

VLADIMIR HOROWITZ. *Piano Concerto No.* 5, "*Emperor*" (Beethoven). **R.C.A. Victor S.O./ Reiner.** R.C.A. RB16114 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). From H.M.V. ALP1280 (9/56).

ANDRES SEGOVIA. (a) *Nortena* (Crespo). (b) *Fandanguillo* (Turina). (c) *Sonata Classique* (Ponce): 1st Movement, Rondo on a Theme by Sor. (d) *Arada and Fandanguillo* (Torroba). Columbia SEL1592 (7 in., 11s. plus 4s. 3½d. P.T.). (a) and (c) from LB130 (11/52), (b) and (d) from 33CX1020 (12/52).

The **Casals** 'cello records are classics, and their restitution to the catalogue invaluable. He and Serkin illuminate the Beethoven variations throughout; the 'cello occasionally precarious but usually flooded with golden tone. The Beethoven, however, is only a fill-up to the Mozart Piano Concerto. This is more successful in its field than most of the Perpignan recordings; there is quite a good and well-balanced recording, with better orchestral playing than is often the case. Both Casals and Serkin are ready, too, to allow the music to keep moving (Casals readier, in the first movement, than Serkin), and only the rather many and unattractive cadenzas could be held to weigh materially against the record. **Clara Haskil's** Mozart concerto is rather less happy; for though she plays cleanly and forthrightly the orchestra do not sound equally alert. Nor are they always, for that matter, particularly audible, for a dull recording in the first place often pushes them well to the background when the soloist also is playing. Readers nevertheless interested might well investigate the parent disc (Philips ABL3129); for there this performance of the D minor concerto is complete on one twelve-inch side, backed by the A major concerto, K.488. **Horowitz** plays the *Emperor* with all the fire that would be expected. Perhaps in the first movement even to some slight exclusion of the extremes of dignity; elsewhere with unqualified success, and the orchestra, too, is splendid. The recording can sound very good both for the orchestra and for the piano, but is unhappily not simultaneously quite at its best for both on any one setting of the reproducer's controls. Yet the difference is a small one, and it should certainly prove possible to find a happy medium which is indeed just exactly that—this is too good a version of the *Emperor* to reject on details.

The guitar spells domestic intimacy rather than imperial grandeur, not least in the new 45 by **Segovia;** for nearly all the music is tranquil and unpretentious. Crespo is dignified, Ponce's pseudo-classicism dull; Turina and Torroba suggest Spanish excitement rather than actively encourage it. The elegance of the playing makes the whole programme immensely enjoyable; but there is rather a heavy background to the recording. M.M.

ALCEO GALLIERA. *I Gioielli della Madonna* (Wolf-Ferrari): Intermezzo, Act 3. *I Quattro Rusteghi* (Wolf-Ferrari): Intermezzo, Act 2. *Il Segreto di Susanna* (Wolf-Ferrari): Overture. *Notturno Romantico* (Pick-Mangiagalli): Waltz. **Philharmonia.** Columbia SEL1596 (7 in., 11s. plus 4s. 3½d. P.T.). From 33CX1545 (7/58).

FERNANDO PREVITALI. *William Tell:* Overture (Rossini). **Rome S.O.** H.M.V. 7EP7073 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). From DLP1038 (9/54).

★**ALBERT WOLFF. Overtures.** *Donna Diana* (Reznicek); *Si j'étais roi* (Adam). **Paris Conservatoire.** Decca Stereophonic SEC5001 (7 in., 11s. plus 4s. 3½d. P.T.). From SXL2008 (10/58).

Galliera's four operatic pieces go exceptionally well; clean playing and full recording illuminate all of them alike. The Pick-Mangiagalli waltz (neither nocturnal nor romantic, really, in spite of its parent opera's title) is obviously the odd man out; but clearly the three Wolf-Ferrari pieces would form an extremely agreeable introduction to his work—though I fancy that already many more people know these tunes than could name them. The tunes of *William Tell*, though, are familiar in every respect; and they get alert expression in **Previtali's** hands. Italian ardour ensures that the March gets a particularly punching performance; if the original trumpet-call had broken in on the calm like this one does the Austrian government would have given up straight away. The recording, of course, helps; this is very good indeed. A buyer might well, though, investigate the alternative parent ten-inch disc, which avoids a turn in the Rossini and offers additionally *The Sorcerer's Apprentice* and the *Forza del Destino* overture. For the **Wolff** overtures the recording is even better than it is for the others; for it is not only of excellent quality in every normal way, but has the additional clarity and spaciousness of stereo to present it. The music is gay and the performances are to match; this is a very good disc indeed. M.M.

OTTO KLEMPERER. *Concerto Grosso Op.* 6, *No.* 4 (Handel). **Philharmonia.** Columbia SEL1594 (7 in., 11s. plus 4s. 3½d. P.T.). From (3/57) 33C1053.

SIR ADRIAN BOULT. *Royal Fireworks Suite* (Handel arr. Harty). **L.P.O.** H.M.V. 7ER5103 (7 in., 11s. plus 4s. 3½d. P.T.). From DB6968-9 (12/49).

GEORGE SZELL. *A Midsummer Night's Dream* (Mendelssohn): Wedding March; Scherzo; Nocturne. **Concertgebouw.** Philips ABE10078 (7 in., 11s. plus 4s. 3½d. P.T.). From (12/58) GBR6515.

WALTER SUSSKIND. *Peer Gynt Suites Nos.* 1 & 2 (Grieg): Morning Mood; Anitra's Dance; Return of Peer Gynt; Solveig's Song. **Philharmonia.** Columbia SED5555 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). From 33SX1057 (9/57).

Klemperer's performance of the Concerto Grosso is a sound one by the more conventional modern standards: the written notes of Handel's score are played strongly and well by the Philharmonia, with just enough harpsichord continuo audible here and there to point the desirability of there sometimes having been more. The excellence of the playing is matched by that of the recording, which sounds bright and full in all but the softest sections of the music. Harty's Handel has of course more of a period flavour to it—circa 1930. Yet both his rearrangement and his scoring of *Fireworks* Music were good, and in **Boult's** hands the L.P.O. play the suite well. Unfortunately the recording has also something of a period flavour to it. L.S.'s review of the original 78's suggested that those were not quite all that could be desired; and even in this new 45 form a woolliness of sound is still obtrusive.

The Mendelssohn *Midsummer Night's Dream* music must by now be available in every size and shape. **Szell's** record puts the Wedding March and Scherzo, in that order, on one side, the Nocturne on the other, making a less than ideal suite in whichever order you may choose to play the sides. If this is a drawback it is the solitary one of the disc, for throughout there is good recording and extraordinarily neat playing. Only the Nocturne, perhaps, suffers from rather a hurried performance. Again both performance and recording are first-rate in **Susskind's** *Peer Gynt* record. The choice of two movements from the First suite and two from the Second is an effective one as far as the musical result goes; it does, though, run the risk of introducing new coupling difficulties into the exploration of Grieg. M.M.

EUGENE ORMANDY. (a) *Scheherazade* (Rimsky-Korsakov). (b) *Capriccio Espagnole* (Rimsky-Korsakov). **Philadelphia Orchestra.** Philips SBL5218 (12 in., 24s. 3d. plus 9s. 5½d. P.T.). (a) from (7/55) NBL5013, (b) not previously obtainable in this country.

FERENC FRICSAY. *A Night on the Bare Mountain* (Moussorgsky). **Berlin Radio S.O.** D.G.G. EPL30282 (7 in., 12s. plus 4s. 8½d. P.T.). From DGM19061 (4/58).

IGOR MARKEVITCH. *Prince Igor* (Borodin): Polovtsian Dances. **French Nat. R.O. and Choir.** Columbia SEL1501 (7 in., 11s. plus 4s. 3½d. P.T.). From 33CX1208 (3/55).

SIR JOHN BARBIROLLI. *Swan Lake* (Tchaikovsky): Scene; Danse des Cygnes No. 5; Danse des Cygnes No. 4; Valse. **Halle.** H.M.V. 7ER5106 (7 in., 11s. plus 4s. 3½d. P.T.). From BLP1004 (10/52).

Ormandy's *Scheherazade* is a colourfu version, often illuminated by a substantia weight of orchestral tone, but not always by the most sensitive of solo-playing. The recording, too, is brilliant enough to add its own share of glitter to the scene. The new compression (*Scheherazade* originally took all of a twelve-inch disc) is welcome in that it allows the *Capriccio Espagnol* to be slipped in, by way of a generous fill-up, and in a recording which is new to our catalogues. Here the orchestral playing is a shade more refined than in *Scheherazade*, and Ormandy gives a fine impulse to the score (though he seems to have difficulty each time with the ending of the *Alborada*—when all he has to do is to leave it alone). The quality of the recording is very good, adding some richness to the brilliance already in evidence. The balance, though, is sometimes much too obviously artificially manipulated. The balance is satisfactory everywhere, on the

other hand, in D.G.G.'s 45 of the *Night on the Bare Mountain*; and so are all other aspects of the recorded sound—some of the impact of the brass and percussion is every bit as terrifying as the exacting context demands. Yet the total terror stops just short of the overwhelming, not so much because **Fricsay** does not do his best to pile it on, but more because horrific incantations of this sort cannot be expected to emerge unscathed from an interval at half-time.

The Borodin *Prince Igor* Dances divide much more happily. **Markevitch** does them in the choral version, and ensures too in other respects that the performance should be an exciting one—sometimes even arguably at the expense of repose: I hope the maidens were not really as restless as they are made to appear here. Throughout the recording is very bright, but a little less full than the best. For **Barbirolli's** *Swan Lake* excerpts the sound carries its years really quite well, and the playing is often good. But an age-long silence after the opening excerpt is followed by a start not on the beginning, but on the sixth bar of the second excerpt (the solo violin and 'cello duet one); and this materially alters the music in a way that will scarcely be found acceptable in such a familiar piece.

M.M.

ELISABETH SCHWARZKOPF. *Drink to me only with thine eyes* (Anon., words Jonson). *Plaisir d'amour* (Martini). *Auf Flügeln des Gesanges* (Mendelssohn). *Songs my Mother taught me* (Dvorak). *Si mes vers avaient des ailes* (Hahn). **Moore** (piano). Columbia SEL1589 (7 in., 11s. plus 4s. 3½d. P.T.). From (2/57) 33CX1404.

EMMY LOOSE. *Der Nussbaum* (Schumann). *Meine Rose* (Schumann). *Ständchen* (Brahms). *Vergebliches Ständchen* (Brahms). *Ständchen* (R. Strauss). **Werba** (piano). H.M.V. 7ER5114 (7 in., 11s. plus 4s. 3½d. P.T.). From ALP1540 (1/58).

ALFRED DELLER. (a) *Oedipus:* Music for a while. (b) *The Old Bachelor:* Thus to a ripe consenting Maid. (c) *If Music be the food of Love.* (d) *The Fairy Queen:* Hark, how all things with one sound rejoice (Purcell). H.M.V. 7EP7068 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). (a) and (c) from C3890 (8/49), (b) and (d) from C4247 (5/54).

RICHARD LEWIS. *Semele* (Handel): Where'er you walk. *Jephta* (Handel): For ever blessed; Deeper, and deeper still . . . Waft her, angels. **L.S.O./Sargent.** H.M.V. 7ER5107 (7 in., 11s. plus 4s. 3½d. P.T.). From ALP1575 (5/58).

Mme **Schwarzkopf's** recital does happen to contain "Songs I Love", and beautifully she sings them. The near-juxtaposition, on the same side, of Mendelssohn's winged song and Hahn's winged verses shows the curiously similarity of phrase-shape in the first line of each song. **Emmy Loose** has always seemed to me a somewhat underrated singer: appearing only, it would appear, as Despinas, Blondes, Valenciennes, and second-cast Sophies. Yet she has a sweet voice, flexible, and able to float high without taking any edge of sense of strain. In *Vergebliches Ständchen* and Strauss's *Ständchen* she would appear to have listened profitably to Elisabeth Schumann's records. Admittedly, the tone does not compass a wide range of colours. Nevertheless, a pleasing record. The **Deller** disc represents two of his 78 r.p.m. records, all except the beautiful *Retired from any mortal sight*: perhaps this is being saved for reissue with the grave *Evening Hymn*. *Music for a while* and *If music be the food of love* (first setting—poem by Hevingham, not Shakespeare) represent two of Deller's most beautiful recordings. Recommended—and how good it is to see that these interesting 78's not being lost down the deletions list. **Richard Lewis's** Handel arias are smoothly and tastefully sung, but without a great deal of dramatic conviction; and as J.N. remarked when reviewing the LP from which they come, it is a pity that the orchestration has been swelled out. The two Handel Opera Society discs which A.R. reviewed in October show convincingly that preference for the original orchestration is not a mere antiquarian whim.

A.P.

RITA STREICH. (a) *Don Pasquale* (Donizetti): Quel guardo il cavaliere . . . So anch'io la virtu magica. **Berlin Radio S.O./Leitner.** (b) *Les Huguenots* (Meyerbeer): Nobles Seigneurs, salut. **Berlin Radio S.O./Ludwig.** (c) *Idomeneo* (Mozart): Zeffiretti lusinghieri. **Berlin Radio S.O./Rother.** (d) *Die Zauberflöte* (Mozart): Der Hölle Rache. **Berlin Radio S.O./Fricsay.** (e) *La Bohème* (Puccini): Quando me'n vo', soletta. **Bavarian Radio S.O./Lehmann.** (f) *Semiramide* (Rossini): Bel raggio lusinghier. **Berlin Radio S.O./Leitner.** (g) *Mignon* (Thomas): Oui, pour ce soir je suis reine des fees. **Berlin Radio S.O./Ludwig.** (h) *Rigoletto* (Verdi): Gualtier Malde . . . Caro nome. **Berlin Radio S.O./Leitner.** (j) *Vespri Siciliani* (Verdi): Merce dilette amiche. **Berlin Radio S.O./Leitner.** (k) *Il Ballo in Maschera* (Verdi): Volta la terrea fronte alle stelle; Saper vorreste. **Munich P.O./Marzendorfer.** (l) *Der Freischütz* (Weber): Kommt ein schlanker Bursch gegangen. **Berlin Radio S.O./Rother.** D.G.G. DGM19137 (12 in., 30s. plus 11s. 9d. P.T.). From (a) EPL30225 (9/57), (b) DGM18169 (12/56), (c) EPL30217 (1/58), (d) DGM18267-9 (3/56), (f) EPL30225 (9/57), (h) EPL30052 (3/57), (l) DGM19013 (7/56). Items (e), (g), (j) and (k) appear for the first time.

BENIAMINO GIGLI. (a) *Jocelyn* (Godard): Caches dans cet asile. (b) *Marcella* (Giordano): Non conosciuto vo con gli amici o pur co' sogni miei. (c) *Don Juan de Mañara* (Alfano): Tu vedi il bel ciel. (d) *L'Amico Fritz* (Mascagni): Ed anche Beppe . . . O, amore, o bella luce del cor. H.M.V. 7ER5109 (7 in., 11s. plus 4s. 3½d. P.T.). (a) from DB6619 (3/48), (b) from DA1925 (8/50), (c) and (d) from DA1937 (4/50)

NICOLAI GEDDA. *Manon* (Massenet): Instant charmant . . . En fermant les yeux. *Les Pecheurs des perles* (Bizet): Je crois entendre encore. *Martha* (Flotow): Ach, so fromm. *L'Elisir d'Amore* (Donizetti): Una furtiva lagrima. **Phil/Galliera.** Columbia SEL1590 (7 in., 11s. plus 4s. 3½d. P.T.). From 33CX1130 (8/54).

NETHERLANDS OPERA CHORUS. *Il Trovatore* (Verdi): Vedi! Le fosche notturne spoglie. *I Lombardi* (Verdi): O Signore, dal tetto natio. *Rigoletto* (Verdi): Zitti, zitti; Scorrendo uniti remota via. *Don Pasquale* (Donizetti): Che interminabile. **Netherlands Opera Chorus/van Wielink, Hague P.O./Moralt.** Philips NBE11078 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). From NBR6003 (8/54).

Miss **Rita Streich's** recital nearly comes into P.H.-W's "just a few little things I sang" category: but Miss Streich has the voice to compass all these pieces—from the Queen of the Night to Musetta, from Ilia, through Urbain, to Gilda, Philine, Semiramide, and Elena in *Vespri*—with a very considerable measure of success. She is sweet, fresh, well-tuned, and never thin or merely piping, but always has plenty of tone on the notes. In some ways she is Germany's equivalent of Graziella Sciutti, with her charm, her nimbleness and sparkle. But she can also give the voice the fullness to make her a convincing Musetta; and the opening phrases of Elena's Bolero are thrown out with quite a deal of dramatic colour—aided perhaps by the resonant D.G.G. acoustic. Most of the recordings on this disc have been admired before in these columns: but the *Ballo, Mignon* and *Bohème* arias are new. Miss Streich is predictably a delightful Oscar, though I rather hoped that she would introduce a cadenza, Selma Kurz fashion, into the second air: it sounds incomplete without it, and this soprano could so well achieve one. Perhaps *Mignon* is not very well remembered in Germany: the sleeve bills the air (as above) with the opening phrase of the recitative, but it is, of course, Philine's Polonaise, well known to record-collectors as "Je suis (or 'Io son') Titania". There is a central section here which I do not remember having heard before. *Si on trouvait bon*, says the score, *de raccourcir ce morceau*, then take out this middle bit—a cantilena for the voice while the orchestra continues the polacca figure. And of course it generally is *raccourci* for a 78 side. There is beautifully nimble singing here, and the trills stand up well (though not so well as Melba's trills do) to the cruel test of playing them at half-speed. The only fault—not only in this item—is a certain lack of rhythmic go; and this seems to be largely the conductors' fault. Here Ludwig takes the moderato indication too readily.

The **Gigli** disc offers bad French but liquid tone in the *Jocelyn* Berceuse, and three relatively little-known arias, each of which he does beautifully. In his extraordinarily literate memoirs, the tenor tells us why Alfano's sequel to *Don Giovanni* is not heard now, though it was a triumph at its Florence première. The hero has repented, and now "from the first raising of the curtain to its final descent, this Don Juan marches steadily forward on the path of virtue . . . One is forced to admit that Alfano's opera, like its hero, is a little dull". *Marcella* is a delightful sentimental bittersweet piece, which would bear a radio revival (one of the more enterprising operatic societies might tackle it). In all, a record to have. Less immediately so, perhaps, is **Nicolai Gedda's** smooth, tasteful recital—since other tenors have given us more warmly captivating versions. "Ach, so fromm", however, will please those who find too much emotion in Gigli's lovely "M'appari". The choruses by the **Netherlands Opera Chorus** are very ably sung, and excellently recorded.

A.P.

VERDI. *Rigoletto.* Caro nome, **Pagliughi** (sop.). La donna e mobile, **Tagliavini** (ten.). Bella figlia dell'amor, **Pagliughi** (sop.), **Colasanti** (cont.), **Tagliavini** (ten.), **Taddei** (bass), **Radiotelevisione Italiana S.O./Questa.** Cetra EP00301 (7 in., 12s. plus 4s. 8½d. P.T.). From LPC1247-1/3 (11/57).

VERDI. *La Traviata.* Follie, follie! Sempre libera **Callas** (sop.). De miei bollenti spiriti, **Albanese** (ten.). Di Provenza il mar, **Savarese** (bar.), **Radiotelevisione Italiana S.O./Santini.** Cetra EP00317 (7 in., 12s. plus 4s. 8½d. P.T.). From LPC1246-1/3 (1/58).

PUCCINI. *Manon Lescaut.* Cortese damigella: Donna non vidi mai: Vedete? Io son fedele: In quelle trine morbide: Oh, sarò la più bella: Rosetta! eh! che aria!: No, no, pazzo son: Vedi, vedi: Sola, perduta, abbandonata. **Bjorling** (ten.), **Albanese** (sop.), **Merrill** (bar.), **Calabrese** (bass), **Carlin** (ten.), **Campi** (bass), **Rome Opera House/Perlea.** R.C.A. RB16078 (12 in., 28s. 9d. plus 11s. 2½d. P.T.). From H.M.V. ALP1326-8 (2/56).

The *Traviata* disc is one of a pair of Cetra EPs which between them cover all the famous pieces except "Un dì felice" and "Parigi, o cara": just the thing for someone who cannot run to the complete **Callas** set on three LPs—though I shouldn't like to be without any of Callas's Violetta. The rare quality of that impersonation has been haunting me ever since the Covent Garden performances last summer, and (although it has developed much since the Cetra recording was made) I find that much of it can be recaptured while playing these records. Also, "Sempre libera" is far

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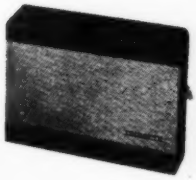
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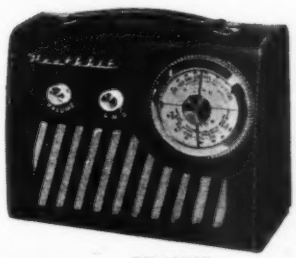
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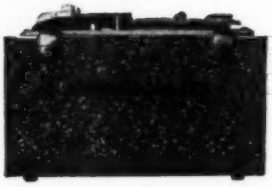
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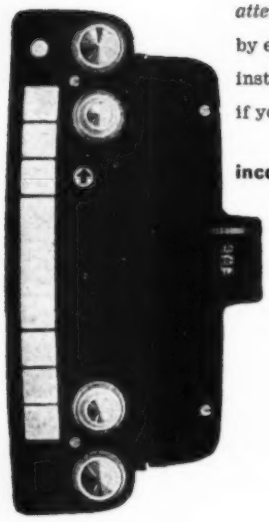
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better sung here than it was on the opening night in the Royal Opera House, and the cascading streams of florid music are filled with intense characterization. As Alfredos go now (not very far, perhaps), **Francesco Albanese** manages "De' miei bollenti spiriti" nicely; and **Savarese** sings his aria with considerable feeling. This EP is packed in a most attractive new form of container; and decorated with David Sim's magnificent photograph of the diva. The *Rigoletto* EP is the first of a similar pair, and offers probably the most distinguished version currently available of the three excerpts.

A good and generous selection from *Manon Lescaut*, which will content many people who hesitated about the 3-disc album (now deleted) from which it is drawn. For identification: "Oh, sarò la più bella" is the phrase before "Tu, tu, amore", Puccini's equivalent of the St. Sulpice duet; and "Rosetta! eh! che aria" is the beginning of the prostitutes' roll-call, which continues while Manon and Des Grieux join their voices above it and the crowd's comments, and Lescaut recounts to some bystanders a distinctly romanticized version of his sister's story. This goes straight on to Des Grieux's aria. "Vedi, vedi" is four pages into the final act, which is presented complete from there. **Albanese** sings her opening exchanges rather loudly, and so for that matter does **Björling** his; and like most sopranos, Albanese does not handle "In quelle trine morbide" as if it were a sketch for "Mi chiamano Mimì" (which would be musically and dramatically right), but tries to do it as a dramatic soprano would. "Sola, perduta, abbandonata", on the other hand, does not tempt her to oversing. But though I think there is still room for a finely studied performance of *Manon Lescaut*, this is a distinctly enjoyable one. A.P.

HOFFNUNG FESTIVAL

THE HOFFNUNG INTERPLANETARY MUSIC FESTIVAL 1958. Royal Festival Hall, 21st and 22nd November. *Introductory Music* played in the Foyer (Francis Chagrin). **Drum and Fife Band of the Royal Military School of Music** conducted by the composer. Two excerpts from *A Hoffnung Festival Overture* (Francis Baines). **Trumpets of the Royal Military School of Music, Hoffnung Symphony Orchestra** conducted by the composer, **John Weeks** (organ). *Metamorphosis on a Bed-Time Theme* (*Allegro Commerciale in Modo Telerissone*) (Sampson-Horovitz). **April Cantelo** (sop.), **Ian Wallace** (bass-bar.), **Lionel Salter** (harpsichord), **Hoffnung Symphony Orchestra** conducted by the composer. *Sugar Plums* (realised by Elizabeth Poston). **Dolmetsch Ensemble** (Carl Dolmetsch, Cecile Dolmetsch, Nathalie Dolmetsch, Joseph Saxby, Leighton Ring, Michael Walton) with **Elizabeth Poston** (organ), **Felix Aprahamian** (percussion), **Lionel Salter, Eric Thompson, Peter Hemmings** and **Robert Ponsonby** (Batterie). *The Famous Tay Whale* (McGonagall-Seiber). Declaimed by **Edith Evans** with the **Hoffnung Symphony Orchestra** conducted by the composer, **Annetta Hoffnung** (fog-horn). A movement from *Concerto for Conductor and Orchestra* (Francis Chagrin). **The Maestro** (Gerard Hoffnung) with the **Hoffnung Symphony Orchestra.** *Punkt Contrapunkt* (Music by Humphrey Searle, Script by John Amis). **Gerard Hoffnung** and **John Amis, Hoffnung Symphony Orchestra** conducted by **Norman del Mar.** Excerpts from *The United Nations* (Malcolm Arnold). **Hoffnung Symphony Orchestra** conducted by the composer and **Band of the Royal Military School of Music.** *Waltz for Restricted Orchestra* (P. Racine Fricker). **Hoffnung Symphony Orchestra** (deflated) conducted by the composer. *Let's Fake an Opera* (*or, The Tales of Hoffnung*) (Mann, Reizenstein and Wetherall). Music under the direction of **Norman del Mar** assisted by **Brian Priestman** with **Edith Coates, Gloria Lane, Sheila Rex, Owen Brannigan, John Dobson, Edgar Evans, Peter Glossop, Otakar Kraus, Duncan Robertson** and **Ian Wallace** with **The Hoffnung Festival Opera Chorus.** Columbia 33CX1617 (12 in., 30s. plus 11s. 8½d. P.T.).

The fun begins before we put the needle down, with the libretto of William Mann's *Let's Fake an Opera* (*or The Tales of Hoffnung*), which comes inside the sleeve. This splendid operatic nightmare or kaleidoscope starts with the Mastersingers hanging about outside the cigarette factory, and Carmen-Azucena flinging her tobacco-rose (with explosive effect) at the box where Beckmesser is busy marking. Otello and Brünnhilde ("Won't you smile for Grane?") are to come, and many more, including all those serenaders—Manrico, Nadir, Don Giovanni and Beckmesser—uniting in dubious counterpoint. Franz Reizenstein has musicked this uproarious fantasy with rare skill and irreverence. He has inextricably fused Carmen's Séguedille and "Stride la vampa". He has shown us what Lake Lohengrin's swan was raised on (how many of us had consciously realised that "Nie sollst du mich befragen" and Tchaikovsky's Swan theme were virtually the same thing?).

The Hoffnung Interplanetary Music Festival, in case any readers have missed its echoes, was held in the Festival Hall last November; and provided a very thorough conspectus of all the possible kinds of musical humour. I wasn't there, which is why I am reviewing the record, to see how it stands up to home use, without the visual humours. Very well, it does. Parody and pastiche are skilfully done by Joseph Horovitz in his *Improvisation on a Bedtime Theme*: this includes the "Swan Vesta" joke, since the text is "Sleep sweeter, Bournevita": let Bergson explain why the last word, meltingly declaimed by April Cantelo to a serene Bach cadence, should seem so funny. Mr. Horovitz is even a dab at the word-obscuring chamber orchestration practised by Stravinsky. Famous pages of Tchaikovsky rescored for the recorders and tabors of the Dolmetsch Ensemble make another kind of humour. *The Famous Tay Whale*, a wondrous poem, hovers somewhat perilously between the humours of bathetic art presented "straight", and the same, guyed, but Dame Edith presents it with perfect poise (an inimitable inflection when she says: "But the whale *shook* at them its tail"), while Seiber's music provides the appropriate comments.

There is a horrid plausibility about the two German musicologists dissecting Jaja's 25-second masterpiece, with its quasi-exposition, quasi-development, and silent bar of 3/4 which imparts a quasi-Viennese flavour. *The United Nations*, I am told, was uproarious in the hall: the excerpt here presented strikes through to an oddly disquieting mood. When the Russian and American national anthems combine, there is a sense of dreadful catastrophe beneath. A composition in the shadow of the Bomb!

This live recording has been skilfully edited, so that we pass quickly from item to item, without too much laughter or applause. The price of getting so much on to the sides is that there are no dividing scrolls between the items (since scrolls of silence take away more playing-time than the same amount of music would do), But I imagine that the owners of this record will soon learn to find their way about on it "blind": for it is a disc they will want to play to everyone who comes into the house. A.P.

PASSING NOTES

By ARTHUR JACOBS

"It's a bit Hollywood," admitted **Paul Robeson** of the choral arrangement on his recent record of *Water Boy*; and he meant it critically. We were talking of the right and wrong way to arrange folk music. Robeson's conversation was full of names like Moussorgsky, Janácek, Vaughan Williams, and especially Bartók—composers for whom folk music provided part of the path to the realisation of their mature musical style.

Robeson likes to relate the music of the Negro (a word he always pronounces *nigro*) to other folk-music, and he is now convinced that it needs a thoroughly modern harmonisation which is more likely to be based on chords of the fourth than on conventional tonic-and-dominant harmony. I recognised Robeson's enthusiasm as he pulled out one magazine article after another on musical style, periodically going to the piano to demonstrate; but I find it hard to reconcile this enthusiasm with his continuing to use the Burleigh arrangements of spirituals, and with his continuing devotion to sentimental ballads. Indeed he told me that he is looking for "the next *Trees*, the next *Just A-Wearyin'*."

He hopes, he told me, to be making records shortly in this country, which he has now made his home. He hopes also to give, instead of concerts, a more informal sort of entertainment to include such things as recitations and "talking about the music".

* * *

Wilfred Brown, whose tenor voice is recorded in music from Tallis to Bach, took part recently in a sad yet somehow inspiring occasion. Sad because Vaughan Williams' *Ten Blake Songs* were receiving their first London performance only after the composer's death; inspiring, because of the illumination which Vaughan Williams casts on the Blake poems through the medium of only voice and oboe (Janet Craxton). Written for a film, these songs were given at the enterprising Macnaghten Concerts and deserve an early recording.

* * *

No composer has more remarkably strengthened his representation in the catalogues over the past decade than Mahler. I wish I could say that Donald Mitchell's *Gustav Mahler: The Early Years* (Rockliff, 42s.) is likely to aid the record-collector. But its 266 painstaking pages end before Mahler wrote any of the famous symphonies or song cycles—in fact they end at *Das Klagende Lied* (The Song of Lament), of 1880. Of this I can remember only one performance in London; and the sole recording (by Concert Artists, U.S.A.) is not available in this country. The book contains the last word in footnotemanship: a passing reference to Schumann has the note, "I am not an expert on Schumann".

Whatever is the opposite of "meteoric", the word should be applied to the very gradual rise of **Zino Francescatti** to his present position in the top rank of violinists. Though he was greeted at the Edinburgh Festival of 1951 as almost a new name, he told me in London recently that he toured British provincial cities as far back as 1927 in the illustrious company of **Maurice Ravel** as pianist. He has recorded Ravel's *Tzigane*—on which indeed he may be considered an authority—no less than three times. The last version is not yet available in this country.

When still a young man in Paris he began to record music by **Kreisler**: "They had Kreisler himself playing on the old red label, and they wanted someone else for the cheaper records," he told me with a smile. Now, living in the United States, he is a personal friend and summertime neighbour of Kreisler's. Born in Marseilles, he retains French nationality. Knowing how careful of their fingers most violinists are, I was surprised to learn that Francescatti drives a farm tractor.

* * *

It is nothing exceptional these days for success on records to come before, not after, the London appearance of a continental artist. The admirable recorded recital by the Rumanian pianist **Mindru Katz** was a recent example. Now Covent Garden Opera House announces, for its January revival of *The Magic Flute*, the engagement of **Peter Maag** as conductor. He is director of the Bonn Opera and has recorded with at least five orchestras. His stereo coupling of *Les Sylphides* and *La Source* was reviewed last month. The London Symphony Orchestra is seizing the occasion to introduce him to London audiences with a concert on February 1st.

OBITUARY

Artur Rodzinski

Artur Rodzinski died on November 27th at the age of 64, in Boston, Mass. He was of Polish descent and was born at Spaleto in Dalmatia. After obtaining a doctor's degree in law at the Vienna University, he proceeded to the Vienna Academy of Music and studied under Emil Sauer and Franz Schalk. Conducting made a very strong appeal to him, and he made his début in 1920 at Lwow, with Verdi's *Ernani*. He remained there for four years, and he also conducted the Warsaw Philharmonic Orchestra.

He went to America in 1925 and, at the invitation of Leopold Stokowski became associate conductor of the Philadelphia Orchestra for three years, and he was also director of the student orchestra and the opera department of the Curtis Institute, as well as director of the Philadelphia Grand Opera Company. He also conducted other famous American orchestras and for 10 years from 1933, he was musical director of Cleveland Orchestra.

He adopted American citizenship and was the first conductor from America to direct the Vienna Philharmonic at the Salzburg Festival (in 1936 and 1937). Toscanini was lavish in his praise and invited Rodzinski to organise the N.B.C. Symphony Orchestra and to share the conducting.

In 1943 he became director of the New York Philharmonic Orchestra and resigned four years later to take a similar post with the Chicago Symphony Orchestra. A special performance of *Tristan und Isolde* with this orchestra and with Kirsten Flagstad as Isolde resulted in 37 curtain calls for the singers and the conductor. He also made a considerable number of excellent recordings and, at the time of his death, was one of the most highly esteemed conductors in America. V.S.H.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Starting with new stereo LPs "Memories of Vienna" played by the **Vienna Philharmonic Orchestra** under **Joseph Krips** on Decca SXL2047 is the stereo version of "The Blue Danube Waltz" issued monaurally on LXT5431 and reviewed in this column last June. I then gave it very high praise, but as it arrived at the very last minute, lack of time prevented me from going into the greater detail which I would have liked. The titles are *Blue Danube*, *Accelerations*, *Roses from the South* and *Emperor* waltzes all by Johann Strauss II and the *Pizzicato Polka* which he wrote in conjunction with his brother Josef.

In the new sound one notes particularly the glorious sheen of the Vienna strings and the finely blazing brass at the climaxes, over and above a generally greater realism. The playing is full of affection (both *gemütvoll* and *gemüllich*, as I said in June) and, joy of joys, the *Emperor* is played in full, including the beautiful postlude starting with horns and oboe and later horns with 'cello which is such a magnificent closing touch to this loveliest of waltzes. On the technical side, I found that in order to get ideally central sound in the final polka I had to lift the gain a little for the left-hand channel.

"The Spirit of Pageantry" (Decca SKL4028), played by the **Band of the Grenadier Guards,** is a stereo version of "Hi-Fi, The Grenadier Guards" which I reviewed in June 1957 (LK4185). Again a detailed comparison reveals that the new issue has a substantially enhanced richness, a generally greater realism and a considerable degree of positioning. These are most noticeable, rather surprisingly I think, in *Lustpiel Overture* by the late Austrian army bandmaster Keler-Bela, particularly in the quieter passages.

This new issue gives me an opportunity of correcting an error in my review of the original monaural issue. I described the *Wee MacGregor Patrol* as by J. H. Amers, who was the first conductor of the Central Band of the R.A.F. It is, in fact, by his brother, G. H. Amers, whom I knew as bandmaster of the Northumberland Hussars and who later became Musical Director to the Eastbourne Corporation. Needless to say, the error did not go undetected by readers, one of whom, Mr. Gavin H. Mackay of Glasgow, also pointed out rightly that although an Englishman wrote this Highland Patrol, it was based on the work of a Scot, for the theme is taken from Sir A. C. Mackenzie's overture to Sir J. M. Barrie's Scottish comedy "The Little Minister". The complete list of titles is *The Spirit of Pageantry* (Fletcher), *Ceremonial March from "Aida"* (Verdi), *Lustspiel Overture*, *Wee MacGregor*, *Light Cavalry Overture*, *The Windjammer Overture* and an arrangement of *Hielan' Laddie*, which is the regimental quick march of the Scots Guards. Both *The Spirit of Pageantry* and *Lustspiel* are also available on a stereo EP, STO107.

Military bands are also to be heard on two monaural LPs. One would normally have expected a Guards band to be chosen for "Trooping the Colour", which Richard Joseph, travel editor of "Esquire", who wrote the sleeve note for R.C.A. RD27080, so rightly describes as "the musical accompaniment to the world's most brilliant and imposing military parade". It is, however, the **Pipes, Drums and Regimental Band of the Black Watch** that we hear. A realistic picture of the colourful ceremony is presented and, on the whole, both playing and recording are good, though the side drums sound odd sometimes and there are some queer pipings from the piccolo in places. I rather doubt the wisdom of including all the orders, gun fire and other effects. These are quite effective for a single hearing, but will, I fear, tend to become wearisome with repeated hearings.

I hope that "Regimental Marches of the British Army", played by the **Band of the Royal Military School of Music, Kneller Hall,** under **Lieut.-Colonel David McBain,** Director of Music, is only the first of a series of records containing the whole of the regimental marches of our Army. There are 27 of them on this disc (Col. 33SX1104). The playing, of course, is first class, as is the recording.

Quite as interesting as the marches themselves are Colonel McBain's brief descriptions in the sleeve note of how they came to be adopted. Some have obvious county or other associations, but others are far from obvious, such as *Braganza* for the Queen's Royal Regiment (West Surrey), *Lutzow's Wild Hunt* for the King's Royal Rifle Corps, and *Ca Ira* for the West Yorkshire Regiment (The Prince of Wales's Own). There is a pleasant touch of humour in many of the choices, particularly in the case of recently formed regiments. Thus an adaptation of the Worcestershire folk-song, *My Boy Willie*, was selected for the Royal Tank Regiment because when tanks first appeared in France in the 1914-18 war there were two sizes and they were promptly christened Big Willie and Little Willie by the troops, after Kaiser Wilhelm and his son. The march for the Parachute Regiment is most appropriately based on the "Sword" and "Valkyrie" motifs of Wagner's "Ring".

"Portraits in Sound" is the title chosen for a record of Chabrier's *España*, Rimsky-Korsakov's *Russian Easter Overture*, Smetana's *Die Moldau* and Dukas's *The Sorcerer's Apprentice* played by the **Concert Arts Symphony Orchestra** under **Erich Leknsdorf** (Capitol LP P8446). Now that there are so many omnibus records, detailed comparisons of the performances of the individual contents is impossible. Choice must largely depend upon whether the programme suits a listener or not. That is certainly the case here. I am not prepared to say these are the best performances available of all four pieces but each of them would rank high in the lists, and it has the advantage that it can be played right through without boredom because of the variety of idioms.

The most interesting of my new EPs is one of excerpts from Lehár's *Der Zarewitsch*, a work that has never been produced in England (H.M.V. 7EG8400). Lehár saw Zapolska's historical play of this name in Vienna in 1925 and at once thought what a good libretto for an opera could be made from it. He found, however, that the rights had already been granted to Kunneke (the composer of *The Cousin from Nowhere* and other light operas). Through the agency of a mutual friend, Kunneke agreed to surrender his rights to Lehár. Probably the reason why *Der Zarewitsch* has never been produced in England is that both the story and its treatment are more serious than the English public had come to expect from Lehár. The story is of a Russian prince who hates women but is required to marry for state reasons and eventually falls in love. The four songs on this disc are "Wolgalied", "Einer wird kommen", "Willst du?" and "Hab nur dich allein", and they are divided between **Rudolf Schock** (the Russian prince) and **Erika Köth** (Sonja, the girl with whom he falls in love).

Abbreviated versions of half a dozen songs from *The Maid of the Mountains*, in which **Mary Thomas** and **Barry Kent** both make their

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(Soloists: Adrienne Cole and Eileen McLoughlin) 33CX1174

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recording débuts with the **Michael Collins Orchestra and Chorus,** is excellent value for those who do not mind a newly revised and warmed-up version of this well-loved score (H.M.V. EP 7EG8413).

Four of Sousa's best-known marches, *Stars and Stripes*, *El Capitan*, *Washington Post* and *Semper Fidelis*, are played with fine spirit and excellent tone by the **Twentieth Century-Fox Studio Orchestra** and very well recorded on MGM-EP676, but no orchestra can quite equal a first class military band in Sousa marches, and it always seems to me a pity that they should try when they have so much other material upon which to draw.

Now to report the findings of a committee of juvenile friends of which I am the self-constituted chairman. The coloured picture of the masked and stern looking figure on the sleeves of Nos. 1 and 2 of *The Adventures of the Lone Ranger* (Bruns. EPs OE9394-5) excited tremendous enthusiasm. I had to defer putting the record on until all the members of the committee had armed themselves and then we had a rip-roaring time so long as there was plenty of shooting and clattering of hooves from the discs. Interest waned almost to vanishing point, however, in the intervals when there was nothing but the spoken narrative. Even at its most exciting the interest derived chiefly from recollections of TV which the records aroused.

"Uncle Mac's Nursery Rhymes No. 3" (H.M.V. EP 7EG8401), with **Gwen Catley, Stanley Riley, The Greenbank Children's Choir** and the **Leslie Woodgate Orchestra,** proved disappointing because of the extreme shortness of the excerpts. There are too many of them on one disc. No sooner had they begun to join in one rhyme than it was brought to an end and another one started up. Had there been more extended versions of half the number I fancy that this record would have been very popular. **John Longstaff's** "Singing Games and Party Songs" proved to be better in this respect, particularly as the games and songs could be explained in advance from the admirable sleeve note (H.M.V. EP 7EG8414). The story of "Flick the Little Fire Engine" was very well received, by five year olds as well as the older ones. I was surprised to learn that this is a dubbing from two 78s originally issued in October 1949.

It is easy to be wise after the event, but I am astonished that no recording of **The Archers** has been issued before. Nixa EP NEP24096 contains "The Archers' Party" on one side, in which all the well-known characters join in, and on the reverse is some pleasant musing and reminiscing by Dan and Doris with the other characters brought in as appropriate to illustrate episodes that Mr. and Mrs. Archer have recalled.

Of my two "45/78 singles" I like the freshness and spontaneity of **Bridie Gallagher** in two pleasant Irish songs, *Cutting the Corn in Cresslaugh* and *The Kylemore Pass*, on Beltona BE2706 as much as I dislike the artificiality and sentimentality of **Mario Lanza** in *I'll walk with God* and a glutinous setting of *The Lord's Prayer* by Malotte on R.C.A. RCA1094.

45 R.P.M. REISSUES

ANTONIO AND ROSARIO. (a) *The Three Cornered Hat* (Falla): The Miller's Dance; Dance of the Miller's Wife. **Orch./Green.** (b) *Zorongo Gitano* (Lorca-Trad'l). (c) *Caña* (*Popular Air*); *Manzanilla* (*flamenco*). (b) and (c) with **de la Mata, Veles** and **Motos** (guitars). Columbia SEG7843 (7 in., 8s. plus 3s. 1½d. P.T.). (a) from DX1817 (2/52), (b) and (c) from DB3050 (4/52).

WILLI BOSKOVSKY. Champagne from Vienna. *Champagne Polka. Neue Pizzicato Polka. Persian March. Explosions Polka. Liebeslieder Waltz.* **V.P.O.** Decca CEP558 (7 in., 11s. plus 4s. 3½d. P.T.). From LXT5432 (4/58).

★**ARTHUR FIEDLER. Boston Tea Party.** *Moon Glow; and Theme from "Picnic" ; Hernando's Hideaway ; Fantasia on "Greensleeves".* **Boston Pops.** R.C.A. Stereophonic SRC7002 (7 in., 11s. plus 4s. 3½d. P.T.). From SF5006 (11/58).

BRIDIE GALLAGHER. *The Faithful Sailor Boy; Goodbye Johnny.* With Orchestra cond. **Butcher.** Beltona 45BE2707 (7 in., 45 r.p.m. SP, 4s. plus 1s. 7d. P.T.). From LBE17 (11/57).

EUGENE ORMANDY. *Gaité Parisienne* (Offenbach): Allegro; Mazurka; Waltz; Polka; Allegro vivo; Valse; Can-Can; Barcarolle. **Philadelphia/ Ormandy.** Philips NBE11091 (7 in., 9s. 3d. plus 3s. 7½d. P.T.). From NBL5019 (11/55).

SOVIET ARMY ENSEMBLE. *Song of Youth; Far Away; A Birch tree in a field did stand; You are always beautiful.* Conductor **Alexandrov.** Columbia SEL1593 (7 in., 11s. plus 4s. 3½d. P.T.). From 33C1049 (12/56).

SOVIET ARMY ENSEMBLE. *Over the fields: Volga Boat Song: Ukrainian Poem.* Conductor: **Alexandrov.** Columbia SEL1601 (11s. plus 4s. 3½d. P.T.). From 33C1050 (12/56).

SOVIET ARMY ENSEMBLE. *Russian Songs.* Kalinka: Along Peter's Street: Bandura: Soldiers' Chorus from The Decembrists (Shaporin). Conductor: **Alexandrov.** Columbia SEL1605 (7 in., 11s. plus 4s. 3½d. P.T.). From 33C1049 (12/56).

MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 *r.p.m. number indicates its availability at* 45 *r.p.m. The numbers are the same with the addition of the prefix* "45". *Where the* 45 *r.p.m. number is different it is given immediately after the* 78 *r.p.m. number.*

There seems no doubt that the cha-cha has taken over all vantage points in the battle of popular music. Even in a West End club where I was listening to a spasm band the other night, one of the audience vociferously requested a cha-cha. (The request was not granted!) But the obvious answer was, "Go and buy some records if that's what you want—there are plenty of them". For example, there is a coupling on London HLU8753* by the **Applejacks** of *Stop, Stop, Red Light* with some amusing guitar, backed by an exhilarating performance of the *Mexican Hat Dance*, which is just right for a party in a large room. Then there is an Oriole (CB1467*) of **Franchito** and his Orchestra playing (and singing in Spanish, a song about the seasons) *Eso es el amor*, very jerky, and *Enchiladas*, with pitiless brasses and ah-ah-ah chorus. These are more genuine, I think, than **Eric Rogers'** Music playing *Me voy pa'l pueblo* (Decca F11080*), which features a spinet making a rather tiring noise, and like *Tom Thumb's Tune* from the film "Tom Thumb", it has a do-do-do chorus. Both *Tea For Two* and *I Want To Be Happy* come in for cha-cha treatment, the former in a set by **Johnny Conquet** with hard-hitting piano and rhythm (R.C.A. EP RCX124) and the latter by **Tony Osborne** and his Orchestra and chorus of gigglers on H.M.V. POP554*. I prefer this single record; it is given a tasteful arrangement and that laughter is very infectious, nor is it overdone.

Another piano record with a Latin beat is a rumbling affair by **David Seville** (London HLU8762*), called *Almost Good*. Someone bawls the title during and at the end of the side, and I quite agree with the sentiments expressed. The reverse is *The Chipmunk Song*, squeaked (I can't say "sung") by **The Chipmunks**, whose voices are speeded up to resemble a bunch of Walt Disney animal creations. If it weren't so silly, I'd almost be inclined to give a small prize to anyone who could explain what it's all about. A truly exciting big Latin sound comes from **Raymond Lefevre** and his Orchestra in *Whatever Lola Wants* on Felsted SD80057*, backed by a very shrill stringy thing called *The Day The Rains Came*. This is also issued in vocal form on London HLU8751*, by **Jane Morgan,** who sings it in English on one side and French on the other. Somehow, her usual tender tones are hardened on both these; I prefer her in her set of four numbers on each of two London EPs, RER1161 and 1162, accompanied by the **Troubadours.** *Tammy*, on the first of these, is more mature than the record by **Debbie Reynolds,** its creator, but every bit as charming. Miss Reynolds has a new single disc (Coral Q72345*) of *Faces There Are Fairer* and *Hungry Eyes*, but it is rather overdone emotionally and distinctly disappointing. Surely she can do another song as sweet as *Tammy*? **Eddie Barclay** includes it in his "Favourite Film Tunes" set on Felsted LP PDL85054, with some Continental numbers and *Colonel Bogey*. These are pleasant, not over-done but a bit too long-playing.

A purely Continental disc is Felsted LP PDL85055, on which **Emil Stern** at the piano, with rhythm, plays principally French tunes under the heading *Champagne For Two*. As a background record it is admirable, but it is quite definitely not for "cold" listening. The artist, who has symbolised France to many in Britain for years, is **Maurice Chevalier,** forty years a recording star and still sounding ridiculously young in an album of memories called *Yesterday* on M.G.M. LP C771. His American counterpart, though removed eight years from us now, alas, **Al Jolson,** who never sounded any older at the end of his career than he had done at the beginning, back in 1911, also he too has a new LP, Brunswick LAT8267, made when he was the star of the American radio show "Kraft Music Hall". All the oldies are there, and some he had never recorded before, so far as I know. One song inseparably associated with the late Mr. Jolson is *California, Here I Come*, which is sung this month on Capitol 45-CL14953 by the **Stylemasters.** They give it a good rocking beat, but *You're A Sweetheart* is a rather dreary affair by comparison.

These old songs have wonderful vitality in the right hands, though, and there is never a shortage of recordings of them. *Body And Soul*, for example, is included in a set called *Temptation* (that is in it too) by **Morton Gould** on R.C.A. EP RCX126. The recording is rather foggy (not at all hi-fi) and the orchestration almost Wagnerian at times, but there is no denying the seductive appeal of the cor anglais in the title-number. *Body And Soul* is also included in a set of **Julie London's** songs on two London EPs, REU1152 and 1153. Here we have large doses of superbly intimate whispering as only this artiste knows how. Perhaps more subtle is **Lena Horne** in her excerpts from "South Pacific", "The King And I", "Oklahoma" and "My Fair Lady" on R.C.A. EP RCX125, and I certainly prefer her material and its performance to that of **Eartha Kitt** on R.C.A. 1093*; Sophie Tucker did all that sort of "I-wanna-be-bad" stuff years ago.

Another record of memories of great musical shows is provided orchestrally on H.M.V. LP CLP1229 by the **Melachrino Orchestra.** Most, if not all, have been or are still available

as 78's, but this makes a handy symposium of these well-played numbers that never lose their appeal. "Show Boat", "Carousel", and "My Fair Lady" are included. I expected Columbia LP 33S1116 to be a record of gentle nostalgia in view of its title and artist—*Serenades Of Yesterday For Sweethearts Of Today* by **Max Jaffa** and his Orchestra. But is *Lullaby Of Birdland* a serenade, and is it of yesterday? Not in the usual sense, I'd have said. However, though most of the numbers here are standards of the 'thirties, no older, they are given a lingering, if slightly palm-court treatment.

Here, though, is a record which does give us music of yesterday, to be exact, of several hundred years ago, with brilliantly designed cover and sleeve-note. **Ted Heath** and his Music (Decca LP LK4280) play a selection of *Olde Englyshe* tunes in modern manner, but so tastefully and charmingly that only the most hidebound could object. The same brilliant band play an Oriental-flavoured original, *The Hora*, on Decca F11085*, backed by a rather too percussive *Topsy*, featuring Ron Verrall on drums. This is a follow-up to the top-hit success in America by coloured drummer **Cozy Cole,** who takes two sides, both announced, of London HL8750* to express himself on the subject, accompanied by a much more brittle-sounding unit than the mighty, majestic Heath band. Mr. Cole also has the services of an electric organist, and during the six minutes allotted to him, he sounds as if he is shoeing a horse, making a few occasional tables and firing a machine-gun. At least it's brimful of energy, instead of being a dismal comment on the Beat Generation as so much of today's stuff is, but I am surprised that it has hit-potential.

After this, zestful though it is, I was quite pleased to be soothed by **Mantovani** in the theme songs from "A Certain Smile" and "Houseboat" (Decca F11078*), and to continue my relaxed mood, I played *Deep Velvet Rose* and the other numbers under that title on Nixa EP NEP24093, played by **Johnny Gregory** and his Orchestra. We've had them on standards, but they make a lovely package. So do the flute confections of **Moe Koffman** on London EP REJ1163, and these, which include the composer's own *Swingin' Shepherd Blues*, are also on 78's.

Having relaxed enough, I next tried some bracing music from the late **Glenn Miller,** who on R.C.A. 1096* gives just two more demonstrations of how very far ahead of the rest he was twenty years ago. *Little Brown Jug* and *American Patrol* have both been issued by H.M.V. in various speeds, but their reappearance is no less welcome for that. I wish I could welcome **Roger Williams** as warmly, but his cheap fox-trotty rending-apart of the first movement of Tchaikovsky's Piano Concerto No. 1 in B flat minor is one to avoid (London HLD8758*), and the choral version of Richard Addinsell's minor classic *Warsaw Concerto* under the name of *The World Outside* is hardly an improvement on the non-vocal original. Two other piano records are dead corny, it's true, but they make no pretence at anything else than corn—**Eddie "Piano" Miller's** *Rag Beat* (Parlo. EP GEP8713) and **Frank Froba** in ". . . *And I Never Took A Lesson In My Life*" (H.M.V. EP 7EG8408) will appeal to those who find mental tonic in bashed-up piano-playing of oldies like *Whispering, Blue Skies* and *Somebody Stole My Gal*. Mr. Froba is less frantic than Mr. Miller in his efforts to put his music across; he comes from New Orleans, while Mr. Miller is part Portuguese, part English in origin.

The only other instrumentals I have are an ingenious trumpet concerto in twelve movements, each representing an age of Man, from *The Awakening* via *Teenage* to *Sunset*, by **Eddie Calvert** on Columbia LP 33SX1088, not scrolled, and a jingle by **Lou Busch** and his Orchestra on Capitol 45-CL14957 of *Cool* (from "West Side Story") and *Street Scene*. Both are typical examples of the busy, urbanised music that appeals to the not exceptionally artistically inclined modern youngster.

No fewer than three records include Irving Berlin's old waltz of 1924, *All Alone*. But alas, **Terri Stevens** (Felsted AF112*) and **Lita Roza** (in her set called "Me On A Carousel" on Nixa LP NPL18020) both treat it as a rocker, which to me ruins the whole thing. **Pat Boone,** in an EP from his Irving Berlin LP which I reviewed last summer, shows how it should be done, on London EP RED1164, and I much prefer him in this mood to the hand-clapping, flag-waving *For My Good Fortune* or the melancholia of *Gee, But It's Lonely* (London HLD8739*). For a rouser, I prefer the **Michael Sammes** Singers in *The Gang That Sang "Heart O' My Heart"* and *Heartaches*, which, despite the sentimentality are sung with full-blooded open tone on Fontana H159*, and there is much to be said for the cheery conviviality of the **Music Hall Revellers** in their songs from 'way back in the 'nineties (mostly) on Columbia EP SEG7841. *Sing Along With Us*, as it is called, is a good party record, though for my money, I'd rather have an LP of the **Steve Race Four** accompanying **Franklyn Boyd, Benny Lee, Jean Campbell** and **Julie Dawn** on Columbia 33SX1124 in a riot of about forty non-stop and more modern chorus songs. This is a fine example of value for money.

THE MONTH'S CHOICE

Julie London	London REU1152/3
Ted Heath	Decca LK4280
Mike Sammes	Fontana H159
Steve Race	Columbia 33SX1124
Jeannie Carson	H.M.V. 7EG8412
Erin O'Brien	Coral LVA9094
Perry Como	Camden CDN110
Edmund Hockridge	Nixa NPL18021

Another is provided by **Jeannie Carson,** who sings four sweet old Scottish songs on H.M.V. EP 7EG8412, including *In The Gloaming* (which is also on standard), and the *Eriskay Love Lilt*. Her compatriot **Kenneth McKellar** has also another single to his credit, and I mean credit—a tender performance of *When Day Is Done* and a song from "West Side Story", *One Hand, One Heart* (Decca F11081*). In entirely different vein, Glasgow-born **Lonnie Donegan** sings the macabre story of *Tom Dooley* on Nixa N15172*, backed by a cheap rocking spiritual, *Rock O' My Soul*. This Tom Dooley saga is already a big hit, here and in America, but if we must have it, let me recommend **Rikki Price** (Fontana H162*) who at least sounds a little more compassionate than either Lonnie Donegan or the **Kingston Trio** (Capitol 45-CL14951), the latter being backed by another vigorous Latin-beat number, *Ruby Red*. Young Mr. Price also sings *Cherry Blossom Lane*, twenty-one years older and slower now than when it first appeared, but very pleasantly done.

Another youngster who makes a recording début with an old song is sixteen-year-old Irish girl **Donna Douglas.** Her maiden voyage into the whirlpool of commercial music is marked by *Dancing With Tears In My Eyes*, which for all its weepiness is a better song than the one written specially for Miss Douglas, *The Shepherd*, a very obvious affair. **Kathy Linden,** whom I prefer to behold with the eye rather than the ear, also digs back and sings *You'd Be Surprised* and three other (new) songs on Felsted EP GEP1001. These are aimed at the teenagers, among whose number Miss Linden can still be counted.

The teenagers' erstwhile idol B.P. (before Presley) was **Frankie Laine,** who also goes back to the early 'thirties and with much emotion, sings of *A Cottage For Sale* (Philips PB886*) and a new weepy one, *When I Speak Your Name*. His label-mate **Guy Mitchell** simply revives an earlier song he made popular in 1951, *My Heart Cries For You*, but it's a more cheerful effort now than then. The other side is an ingenuous number with whistling, *Till We're Engaged* (Philips PB885*). I think **Johnny Mathis** wins the award for the best-sung revival, though, in *Winter Wonderland* and *Sleigh Ride*, both good seasonable songs, on Fontana H165*.

It seems as if we can dare to hope that, at last, the directors of popular fashion in music are decreeing that girls, at least, must not only have certain vital statistics but be able to sing tunefully and sweetly. We've got Bonnie Guitar, Marjorie Daw, Jane Morgan, and now **Erin O'Brien,** a dark-eyed, tousle-haired Irish lass who sings "Songs From The Heart" on Coral LP LVA9094, and she is obviously a flesh-and-blood human being, not a screeching singing-machine. **Vera Lynn,** of course, has weathered the storms of twenty-odd years of criticism and now is accepted as a good singer of songs; but her latest (Decca F11082*) suffer from the accompaniment drowning her voice, particularly in *A Window*. *Be Happy*, on the other side, has a walloping, corny banjo to add zest to the proceedings.

The best male singers, of course, always come to the top also; **Perry Como,** who has had as long a career as Vera Lynn, has a fine new LP made "Just For You" (Camden CDN110), which is a bargain, no argument about it, though I wish the sleeve-heading had listed the songs in their order of appearance on the disc; the label does! In case anyone wonders what **Bing Crosby** sounds like, at any rate these days, H.M.V. have plucked four songs from his LP on that label and issued them on 7EG8405, which demonstrates conclusively how to deal with *Heatwave*, *Cheek To Cheek*, and others; and if anyone did not buy *I Taut I Taw A Puddy Tat* the first time round in 1950, they have another chance to do so on Capitol 45-CL14950, backed by *K-K-K-Katy*, both, of course, by **Mel Blanc,** the voice of Woody Woodpecker. Good for children of all ages.

Rodgers and Hammerstein's latest confection "Cinderella" has a number of good songs in it, but I'm not sure that **Tommy Steele** was the most suitable artist to sing them, at any rate, not *Marriage-Type Love* and *A Lovely Night* (Decca F11089*) with his ingratiating Cockney accent. **Edmund Hockridge** (Nixa N15167*) does much better with *Do I Love You?*, though *Tonight* (from "West Side Story") is more conventional—but you should see and hear his new LP! It is called "Hooray For Love", and if sleeves sell records, this ought to hit the jackpot. The singing is fine, naturally, but surely *Great Day* is neither composed by Sellers nor yet a love song? (Nixa LP NPL18021).

My last three records are very different from each other and in the main, from what has gone before. **Max Bygraves** (Decca F11077*) recalls the great days of music-hall with two new numbers, *Come To Our Coming-Out Party* and *I Love To Play My Ukulele*; the **Sons of The Pioneers** and other sing songs from the TV production *Wagon Train* attractively with harmonica, banjo, guitar and so on, in keeping with the songs, on R.C.A. EP RCX128, and the **Blazers** sing American college songs, including *The Whiffenpoof Song*, on H.M.V. EP 7EG8406. I think they could have been a little more lusty, but this is an entertaining record.

STEREO POPS

"From David, with Love", with a sleeve and a grin, clearly identifying the David as **Whitfield,** is a title which could clearly reduce some columns to a wilting sigh; but not this one. The music offered on Decca LP SKL4026 might, though, in the right circumstances, do its share of reduction too; for it is a harmless exploration of the Light Opera Society repertory with appropriate voice and style—moderately ardent for *Lover, come back to me, Vienna, City of my Dreams,* and *Only a Rose*; moderately forceful for *Song of the Vagabonds, March of the Grenadiers,* and the White Horse Inn *Goodbye*. For these and all the others the **Roland Shaw** orchestra accompaniments are good; but the recording, which suffers also from variable levels, does not always seem to give them quite all the clarity they deserve (also available as mono—LK4270).

The correspondence course continues with "Dear Perry", R.C.A. LP SF5011; a **Perry Como** show based on a letter, reproduced on the sleeve, from "Some Perry Como Fans" (Copyright R.C.A., London, 1958). The singing, both solo and by the **Ray Charles Singers,** is warm, clear, and in tune, and the **Mitchell Ayres** orchestra offer stylish and very well recorded accompaniments. The programme is very well chosen; interspersed with *It could happen to you, Little man you've had a busy day,* and *When I fall in love* there are numbers projected with a beat: *Gypsy in my soul, Birth of the Blues, I may be wrong,* and *It had to be you*. There must be more of these oldies that would react well to the same treatment of romantic voice and sometimes even punching accompaniments. Perhaps it would be worth asking for a few. Now, where's the writing pad? "*Dear Perry, . . .*" (also available on mono—RD27078).

There is altogether less variety of mood in **Pat Boone's** new London LP SAH-D6001, "Star Dust": but it has most of the other virtues. Again, the singing is romantic and in tune, and the accompaniments, by the **Billy Vaughn** orchestra, are well scored and well played—save, that is, for the solitary misfortune of often featured, but never attractive, alto sax playing. The number of the title is included; so are *Little White Lies, Deep Purple, Solitude,* and *I'll walk alone*. But over fourteen bands the slow, sentimental style, attractive enough in itself, varies little, even the *St. Louis Blues* bringing forth a half-hearted rock rather than a whole-hearted beat (also available on mono—HAD2127).

A whole-hearted beat may be enjoyed, nearly throughout, in "**Ted Heath** swings in Hi-Stereo", Decca LP SKL4023. Here, even in *My Funny Valentine* or *Over the Rainbow*, the sentiment is spread thinly, and everywhere the electrifyingly good soloing is spread thickly, whether it is a matter of Stan Tracey's immaculate vibes in *Love me or leave me* or Keith Christie's and Don Lusher's polished trombones in *Sophisticated Lady*. One number, Rouillier's *Three for the blues*, experiments wholly successfully with jazz in triple time. Previous experiments in this field have seldom been successful, mostly because they have disturbed the basic 2/4 unit of jazz by writing in 3/4; Rouillier retains instead the 2/4 unit but groups the units in threes instead of in twos, writing in 3/2 instead of 2/2 (or 4/4). The point is worth stressing, partly because the idiom is both new and comes off brilliantly, and partly because you certainly could not deduce what is new about it from the sleeve-note, which goes technically astray in discussing the matter. The slip is scarcely worth a complaint, really; a much more reasonable one might be made about the disc's one serious drawback—the self-disfiguring of nearly every arrangement by its ending in harmonic or rhythmic disintegration or both. Do the Heath arrangers not believe in the worth of their own music? I do; I hate to see it jeer at itself. Particularly on a disc as good as this one: not the least of its virtues is a startlingly good quality of recording throughout.

The recording is satisfactory rather than startling on a Vox 12-inch LP (STVX25500), "Echoes of Jerome Kern" played by **George Feyer** and his Orchestra. The tunes are among the most nostalgic of the thirties: *The way you look to-night, Can't help lovin' dat man, She didn't say yes, The waltz in swing time* (this, surely, was the first of the experimental 3/4's?), *Who?*, and so forth. But their treatment is not really among the most stylish of the fifties: neither the arrangements nor their playing are always entirely winning. Feyer's own piano-playing comes somewhere between that of Billy Mayerl and Charlie Kunz, plus a penchant for inappropriate classical figuration. The out-of-tempo sections go better, and really all may be summed up in *Smoke gets in your eyes*; here the piano sounds actively agreeable in an opening ballad chorus, only to revert to a rum-ti-tum style ruining the number when the tempo picks up (mono available as VX1260—a 10-inch LP).

"South Pacific" is not, perhaps, the best of all the Richard Rodgers scores. But it is shown at its best and most authentic on R.C.A. LP SB2011, a disc of extracts from the sound-track of the film version. Not all the singing is electrifyingly good; though **Mitzi Gaynor** makes a good job of *I'm gonna wash that man right out of my hair,* and Sarastro, no less, answers sepulchrally enough for the rest of us when he truly reflects that there is absolutely nothing like the frame of a dame. Elsewhere it is principally the orchestra that takes honours; faultless, polished, richly toned, and rapidly adaptable from one style to another, it is everything that a film studio orchestra should be, and it is marvellously scored for into the bargain. Add that the recorded sound is first-class, and that the album in which the disc is presented is alone almost worth the money, and it will be readily seen that no admirer of *South Pacific*, either as a score or an an entertainment, can overlook this disc (mono RB16065).

There are two stereo EP 45s from Decca. One of them, STO104, is "Tickle the Ivories" by **Winifred Atwell** and her other piano; of this I cannot trust myself to write. The other, STO108, is good: half a dozen of the "My Fair Lady" numbers in the versions familiar from one of the Decca Stereo Samplers served up in first-class sound. **The Beverley Sisters, The Stargazers, Vera Lynn** and **Pete Murray, David Whitfield, Jack Warner** and **Diane Todd** all sing what is appropriate (more or less) for them, and the **Cyril Stapleton** orchestra provide faultless backings (mono DFE6474).

M.M.

STAGE AND SCREEN

West Side Story (Bernstein; Sondheim). Original Broadway Cast. (Philips 12 in. LP BBL7277—27s. plus 10s. 6½d. P.T.).

There is no overture—the beginning is harsh and sudden, a wry musical phrase leads us through snapping fingers and hoarse shouts into the slums of New York. It is a sad and savage world where teen-age gangs fight over nothing. Tony belongs to the native American gang, the Jets, and Maria belongs with the Puerto Rican immigrants, the Sharks. Across a barrier of prejudice and violence they fall in love. Jerome Robbins set out to use the predicament of Romeo and Juliet to light up the dark and desperate world of America's slum youth. To do so he exploited all the resources of the theatre and produced a work of art, poetically conceived and thrillingly realised. Robbins himself directed the show using dance as much as song, showing how the lyric theatre can combine music, ballet and drama to make an important contemporary theme into a popular entertainment of integrity. The American production of *West Side Story*, which is in London now, is a major theatrical event and the recording of it, an unqualified triumph.

The total effect must depend on the addition of Robbins' choreography and Arthur Laurents' book, yet the wonder of the recording is the moving dramatic experience it provides. The familiar story (strengthened by the removal of Shakespeare's fatal coincidence) takes a new grip and wrings both heart and conscience. Social realism is rare in the musical—*The Threepenny Opera* introduced it, now here is something as honest as Brecht's work but with feelings instead of political theories. Stephen Sondheim's lyrics are powerful and unsophisticated. The opening "Jet Song" tells us about the gangs and why they exist, "Cool" reveals the frightening tension behind the delinquents' apparent relaxation. His most obvious achievement is the defiantly humorous "Gee, Officer Krupke" which makes us ashamed of the psychologists' easy labels which the kids throw back in our faces. The romantic numbers are unconventional—witty rhyme and pretty sentiment are replaced by passionate conviction. Most moving of all is "Somewhere", an aching plea for "time to learn and time to care", which rises like a cry from the heart of a great city over the final tragedy. These songs are not for the hit parade, the best songs never are.

In America a single tradition embraces both popular and symphonic music—the result is a talent like Leonard Bernstein's, at home in a jam session or an opera house. His score is the flesh and blood of *West Side Story*—both tender and exciting, the most dramatic score a musical has ever had. The variety of rhythm makes early Stravinsky sound like Johann Strauss and out of it sweep some unforgettable melodies. The brilliant orchestration is by Bernstein and bandleaders Sid Ramin and Irwin Kostal—their versions of three numbers from the show (an RCA EP, RCX-129) are reasonable runners-up if you can turn a deaf ear to the vocal group employed.

The performance of the Broadway cast is magnificent. The orchestra under Max Goberman electrifies the whole recording which is itself a model for clarity and balance. The production is impeccable—the gang fight builds from the single click of a switch-blade knife to an hysterical riot with terrifying intensity. That intensity pervades the whole work.

MICHAEL COX.

EP REISSUES

ANNIE GET YOUR GUN. Rodgers and Hammerstein II. **Merman, Middleton** and Original Broadway Cast. Brunswick OE9388-90 (three 7 in., 9s. 3d. plus 3s. 7½d. P.T. each). From LAT8002

The King and I. Rodgers and Hammerstein II. **Lawrence, Brynner** and Original Broadway cast. Brunswick OE9391-3 (three 7 in., 9s. 3d. plus 3s. 7½d. P.T. each). From LAT8026.

OKLAHOMA. Rodgers and Hammerstein II. **Drake, Holm** and Original Boradway cast. Brunswick OE9385-7 (three 7 in., 9s. 3d. plus 3s. 7½d. P.T. each). From LAT8001.

NEW MOON. *Softly as in a morning sunrise; Stouthearted men; Wanting you; Lover come back to me.* **Larner, Cole, Williams Singers, Osborne Orch.** H.M.V. 7EG8404 (7 in., 8s. plus 3s. 1½d. P.T.). From CLP1148 issued 12/57.

SINGING IN THE RAIN. *Singing in the rain; Moses; You are my lucky star; Good Morning.* **Kelly, O'Connor, Reynolds.** M.G.M. EP671 (7 in., 8s. plus 3s. 1½d. P.T.). From M.G.M. D140 issued 10/56.

WHERE'S CHARLEY. *My darling, my darling; Make a miracle; Lovelier than ever; The woman in his room.* **Hinton, Grimaldi, Gale, Cooper, Felton, Desmonde.** Columbia SEG7844 (7 in., 8s. plus 3s. 1½d. P.T.). From 33SX1085 issued 5/58.

WORDS AND MUSIC. *Thou Swell; Manhattan; Johnny One Note; I wish I were in love again.* **Allyson, Rooney, Garland.** M.G.M. EP672 (7 in., 8s. plus 3s. 1½d. P.T.). From M.G.M. D139 issued 10/56.

CONTINENTAL RECORDS

By LILIAN DUFF

Its remoteness on the borders of Europe and Asia, its mountains of which Ararat is one, the fact that its people were one of the first to embrace Christianity and their persecution over many centuries and massacres at the hands of the Turks—all this makes Armenia, I think, one of the most romantic countries in the world. Because of its situation, plus the Asiatic origin of the inhabitants and a religion in common with the West, Armenia is a link between Europe and Asia, and its music owes something to both sources. In the main, though, as the sleeve of "Folk Music of Armenia and the Caucasus, Vol. 1 (Vogue EP VE170133) reminds us, the manner is predominantly Asiatic: the monody is drawn from the Persians, Arabs and Turks, although the use of intervals of less than a semitone is rare.

Volume 1 of this collection consists of songs of the Armenian-Caucasian Folk Group, directed by **Ara Bartévian**. Since Armenia is one of the republics of the U.S.S.R. it goes without saying that there has to be a *Song of the Patriots*, not bad in its way but conventional in content and style. Most people will prefer the more truly traditional pieces, like *The Partridge* and *Kiz Neman* ("As You Are"). "The sun is rising amongst the grey shades of dawn, the partridge takes flight from the grassy hills"—the lyric, judging by this translated fragment, sounds simple and poetic, and the flute solo imitating the bird's joyous note is charming. *Kiz Neman*, a love song attributed to the poet Sayat Nova, with its refrain, "You sing like the nightingale, you blossom like the rose", is attractively rendered as a tenor and soprano duet, agreeably free from the brassy hardness you so often find in folk music. *Mount Alakiaz* is a song dedicated to a mountain almost as significant to Armenians as Fujiyama is to the Japanese; and the fifth number, *Pastoral and Yaili Dance*, with young men and women singing as they dance in a circle to the accompaniment of flute and clarinet over the zither, is full of movement and colour.

Volume 2 of the series (Vogue EP VE170134), by the same team, offers a selection of dances. In the Kanakère dance the assembled villagers provide an accompaniment of hand-claps; *Ghaitarma* is performed entirely by men, to music in what is called the "Hidjaz" mode; *Yaro Djan* ("Well-beloved") is a love-song with a chorus singing and everybody dancing; the *Tartar Dance* conveys a lively picture of mountaineers working themselves up to an exciting climax. The young girls' *Dance of Allurement*, by way of contrast, sounds pleasant enough to justify the sleeve's description of it as "graceful and supple, calling for balance and graceful movements of the hands".

From Naples comes the attractive "Festival of Neapolitan Songs" (Durium LP TLU97016), with sixteen songs in all sung by **Aurelio Fierro.** Sig. Fierro won first and second prizes in the Festival, it seems, with *Vurria* ("Longing") and *Giulietta e Romeo*. The former is a conventional love song, full of yearning ("I am alone in this cold, dark room and afraid my illness will take me before I can see Naples again, and you my love"), and with a suitable switch to Brighton or Brooklyn, should sell very well in English. The second carries the story of Romeo and Juliet a little farther than Shakespeare: in fact we leave them happily married and Montagues and Capulets the best of friends. *Ocalippese Napulitano* looks odd but is simply an Italian shot at a Calypso. I also liked *Tuppe, Tuppe, Mariscia*, in which the singer complains to the head of the Carabinieri that thanks to Mariscia's devastating charms nobody works any longer and even plants have stopped growing.

JAZZ AND SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Pepper Adams Quintet

"Critics' Choice"

Minor Mishap: Blackout Blues: High Step/Zec: Alone Together: 5021.

(Vogue 12 in. LP LAE12134—27s. 6d. plus 10s. 9d. P.T.)

"We called him The Knife", commented drummer Mel Lewis about baritone saxist Pepper Adams, "because when he'd get up to blow, his playing had almost a slashing effect on the rest of us. He'd slash, chop, and before he was through cut everybody down to size". He certainly slashes and chops his way through the up-tempo tracks here, for all the world like a really angry young man. On this showing it is surprising to find that he won a New Star Award in the 1957 "Down Beat" Critics' Poll, for there are defects in his playing; his tone is unpleasantly rough, for one thing, and his articulation frequently poor. In fact, he is not half as impressive as Britain's Ronnie Ross, yet in his sleeve notes Adams makes some oblique criticisms of the immeasurably superior baritone playing of both Gerry Mulligan and the late Serge Chaloff.

Adams is accompanied here by a fellow Detroiter, Doug Watkins (an extremely fine bass player), the somewhat negative trumpet-playing of Lee Katzman and that excellent pianist and drummer, Jimmy Rowles and Mel Lewis. It is possible that Adams will develop into a major baritone soloist during the next few years: on this evidence, however, I question his premature selection as a New Star by those "Down Beat" critics. A.M.

La Vern Baker

"La Vern Baker Sings Bessie Smith"

Gimme A Pigfoot: Baby Doll: On Revival Day: Money Blues: I Ain't Gonna Play No Second Fiddle: Back Water Blues/Empty Bed Blues: There'll Be A Hot Time In The Old Town Tonight: Nobody Knows You When You're Down And Out: After You've Gone: Young Woman's Blues: Preaching The Blues.

(London 12 in. LP LTZ-K15139—27s. plus 10s. 6d. P.T.)

Whatever the rooters for Ma Rainey may say, I still think Bessie Smith was the greatest of the "classic" blues-singers. All the more reason, therefore, for me to look a little askance at La Vern Baker, who here ventures to interpret twelve songs associated with the "Empress of the Blues"; the more so because La Vern is better known as a rhythm-and-blues singer whose version of *Jim Dandy* has blared out of juke-boxes all over Europe and America. In fact, of course, my snobbish fears were unfair; La Vern is a fine, lusty singer in her own right, actually possessing something of the scope and vitality which Bessie had. Not that any of these performances quite catch the intensity Bessie Smith gave them, particularly *Nobody Knows You When You're Down And Out* and *Young Woman's Blues*, two songs where La Vern fails to suggest that mixture of squalor and majesty which lifted the original recordings to a rare pitch of artistry.

La Vern Baker is also a more self-consciously torrid performer and she sometimes overdoes the vocal growling that Bessie used so expressively. Nevertheless, these are remarkably vigorous, zestful tracks, especially *I Ain't Gonna Play No Second Fiddle* and *Empty Bed Blues*, the latter a song full of earthy poetry. And this seems the place to point out that there is a strong element of gospel-singing in La Vern's approach to some of the numbers, particularly her phrasing in *Nobody Knows You* and *On Revival Day*. La Vern tosses off the latter song, and all the other non-blues material, with nicely calculated abandon.

Phil Moore, Ernie Wilkins and Nat Pierce scored the twelve songs between them, with Moore's arrangements flavoured a little too much with a rock-and-roll beat. As for the musicans, Buck Clayton blows fiercely lyrical trumpet on every track, especially in *I Ain't Gonna Play* and *Empty Bed Blues*. The latter song is also notable for inspiring some unusually down-to-earth playing by Jimmy Cleveland, a trombonist whose brilliant technique often seems to stop him getting to grips with jazz. Vic Dickenson performs with customary ease and inventiveness, while the other musicians involved in the sessions were Paul Quinichette, Urbie Green, Jerome Richardson, Sahib Shihab, Wendell Marshall, Danny Barker and drummer Joe Marshall.

Nobody should make this record an excuse for not listening to Bessie Smith herself; that would be almost a sinful thing to do. But these really are worth-while performances in their own right. C.F.

Tony Crombie and his Men

"Atmosphere"

Beryl's Bounce: Ninth Man: St. James Infirmary: Invitation: Stompin At The Savoy: Duke's Joke/Panic Stations: I'll Close My Eyes: Small Talk: Perpetual Lover: Shapes: Copy-Cats.

(Columbia 12 in. LP 33SX1119—25s. 9d. plus 10s. 1d. P.T.)

After moving, catalyst-like, through a series of musical ventures, from the Club Eleven to rock 'n' roll, drummer Tony Crombie has come up with a fine jazz album. As Benny Green points out in his sleeve note, Tony does not consider himself tied to accepted jazz material, hence the inclusion of the wartime-vintage *I'll Close My Eyes* (a *tour-de-force* for Tubby Hayes' baritone) and *Invitation*. The eight-piece band plays with vitality and a sense of urgency which is invigorating; some of the credit must go to the alternating lead trumpet work of Stan Roderick and Jimmy Watson. *Small Talk* is a good representative example of the group's attack; always a good tune in the days of the Jerry Allen Trio, it gets an energetic reading from Tony's unit.

Three of the tracks are played by a small group. Tony remains at the drums for *Invitation*, an excellent vibes solos by Tubby Hayes, then moves over to the piano for *Stompin' At The Savoy* and his own tune, *Perpetual Lover*. It was Kitty Grime who first described Tony's untutored but amazing

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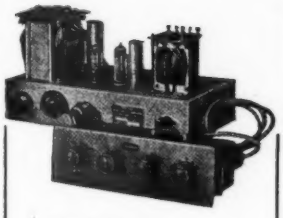
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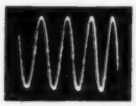
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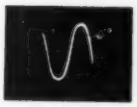
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keyboard work as "chopstick style", which remains an adequate description for the way he plays on *Stompin' At The Savoy*; *Perpetual Lover* is another story, however, for Tony solos with sensitivity. The remaining soloists comprise Les Condon, trumpet; Bob Burns, alto sax; Tommy Whittle alternating with Ronnie Scott on tenor sax and Norman Stenfalt, piano. Lennie Bush plays bass on most of the tracks; his is the kind of talent guaranteed to improve the sound of almost any rhythm section. A.M.

Pat Caplice Quartet

"Caprice"

Love For Sale: Love Me Or Leave Me/Give Me The Simple Life: Jordu.

(Columbia 7 in. EP SEG7852—8s. plus 3s. 1½d. P.T.)

I think this is the first Australian-made modern jazz record to be released here. It shows that although our Commonwealth friends may lack originality they are well acquainted with the idiom. Caplice plays vibes and drums in a quartet completed by flute, guitar and bass, a kind of cocktail-lounge jazz group which occasionally echoes the sound of the Modern Jazz Quartet. It is not, as the sleeve proclaims, "completely new and original"; the eclecticism of all concerned is patently obvious, but I would single out Dutch-born Jan Gold as being a guitarist of potential individuality. The arrangements are neat without being too slick or over-refined and the incorporation of *Bags' Groove* into the introduction and coda of *Love Me Or Leave Me* is well done. A.M.

Bill Doggett

When Your Lover Has Gone: On The Sunny Side Of The Street/What A Difference A Day Made: Chloe.

(Parlophone 7 in. EP GEP8711—8s. plus 3s. 1½d. P.T.)

Record collectors who make a point of ignoring the series of Bill Doggett releases on Parlophone should conquer any aversions they may have about the Hammond organ. They are missing a lot of worth-while and enjoyable music. Doggett seldom forces his own playing on the listener, being more content to provide a "big band ensemble" behind the soloists. Clifford Scott tends to steal the thunder on each of these four tracks; his alto work on *When Your Lover Has Gone*, *What A Difference A Day Made* and *On The Sunny Side Of The Street* is firmly in the Johnny Hodges tradition, and his two solos on the last-named track indicate a familiarity with Hodges' own recording of the tune with a pre-war Lionel Hampton unit. The intelligent guitar solos are played by Billy Butler, who occasionally echoes the style of Django Reinhardt. America probably contains several lesser-known groups and soloists of this calibre and it is our loss that so few of them find their way into the local record catalogues. A.M.

Roy Eldridge

"The Exciting Roy Eldridge"

Where's Art? I Don't Know/Striding: Wailing.

(Columbia 7 in. EP SEB10100—8s. 6d. plus 3s. 4d. P.T.)

Putting Roy Eldridge and Alvin Stoller into a recording studio by themselves was a bold but worth-while idea. The result is this odd yet rather exciting EP, a record which recalls something of the trumpet and piano duets by Louis and Earl Hines (or Buck Washington) and something of the early marching music of New Orleans, music in which the principal elements were brass and drums. The record is also handy for playing to anyone who still doubts that Eldridge, something of an *enfant-terrible* in the 1930s, before Dizzy took over that role, belongs to the central jazz tradition. Heard without the distraction of underlying harmonies or counterpoint, Eldridge's trumpet-playing obviously builds upon the structure Armstrong created back in the 1920s. There is a particular lyrical quality, of course, that is Eldridge's own, as well as many technical differences, but the ancestry is plain for all to hear.

All four themes were devised by Eldridge himself. He plays trumpet on each one, except *Where's Art*, on which he uses a flugel-horn, and *Wailing*, where, by dubbing on to tape, he plays piano as well as trumpet. *Where's Art* and *Striding* are the most successful tracks, Eldridge keeping the tension at full stretch all the time. In *I Don't Know* he makes a bravura start, sounding rather like Cat Anderson launching into one of his Spanish-tinged numbers, but soon begins swinging more lithely. *Wailing* is easily the poorest track, Eldridge playing stiff, unsubtle boogie woogie piano and establishing no sense of rapport with Stoller's drums or his own trumpet. Stoller, by the way, drums beautifully throughout, always sounding light and unobtrusive but swinging exuberantly; certainly he is one of the best drummers to be heard in jazz today. C.F.

Wally Fawkes and his Troglodytes

"Fawkes On Holiday"

Billie's Blues: Moanin' Low: I Wished On The Moon: Tell Me More/Miss Brown To You: Without Your Love: Them There Eyes: Why Was I Born?

(Decca 10 in. LP LF1312—17s. 3d. plus 6s. 9d. P.T.)

Once a musician starts cracking notes or otherwise fluffing his part the malady can quickly get worse, just as a catch dropped in the slips often leads to further disasters. Thus I mused while listening to *Billie's Blues*, *Moanin' Low* and (after turning the record over) *Without Your Love*, three tracks which possess rather more than their fair share of misfortune. Only Lennie Felix, a pianist of rare sensitivity and poise, and bassist Russ Allen emerge unscathed; Felix, in fact, turns in excellent solos on *Moanin' Low* and *Without Your Love*. The worst offender is the trumpet-player, with the trombonist a little way behind him. Even Fawkes himself, usually a very reliable performer, phrases sloppily here and there, although he redeems his errors by some tasteful swooping and gliding.

As observant readers will already have guessed, this LP is intended as a tribute to the singer, Billie Holiday, with whom all the tunes are associated. And, apart from the tracks already censured, it works out tolerably well. Lennie Felix remains the star of the session, however, performing, fittingly enough, in the manner of Teddy Wilson, the pianist who played with Billie Holiday on most of the original recordings. *I Wished On The Moon*, in fact, is virtually a piano solo—an excellent one, too. Spike Mackintosh, the trumpeter, sticks pretty close to Louis most of the time, taking a pleasant solo in *Miss Brown To You*; his ensemble playing, however, lacks both interest and incisiveness. Jeremy French contributes stodgy trombone solos on most of the tracks, except *Tell Me More* (a tune filled with echoes of *St. James' Infirmary*), where sobriety seems fitting, and *Them There Eyes*, on which he either plays a valve-trombone or else pretends to.

There are still traces of Bechet in Wally Fawkes' playing (in *Tell Me More*, for instance), but by this time these have become part of Fawkes' own musical personality. He remains, after all, one of the handful of British jazz soloists who can be identified as themselves almost right away. And, as Kingsley Amis rightly points out in his sleeve-note, there is a particularly "gay yet poignant" example of his work in *Why Was I Born?* C.F.

Fred Fydler and the Saints Jazz Band

"Fred Sings"

Shine: Stars Fell On Alabama/Lazy River: Dallas Blues.

(Parlophone 7 in. EP GEP8709—8s. plus 3s. 1½d. P.T.)

Fred Fydler is a fine Teagarden-style trombonist who can also inject, without apparent effort, something of the great Jackson T's singing technique into his own vocal work. He seems a little unhappy with the pitch of *Stars Fell On Alabama*, a song that requires quite a range, but on the other tracks he performs very pleasingly. As well as being wise not to attempt more than one number associated with Teagarden, Fydler is obviously not afraid to tackle songs for which the Texan has established no precedent. If only more artists had the same confidence! O.K.

Erroll Garner Trio

"The Most Happy Piano"

Girl Of My Dreams: But Not For Me: Passing Through: Time On My Hands: Alexander's Ragtime Band/Full Moon And Empty Arms: Mambo 207: The Way Back Blues: Ol' Man River.

(Philips 12 in. LP BBL7282—27s. plus 10s. 6½d. P.T.)

And still they come! This, the latest in a long line of consistently good Erroll Garner LPs, was made at a single session, which produced over an hour and a half of recorded playing time. Erroll had been discharged from hospital only a few days before (the result of a taxi accident) yet his keyboard technique was unimpaired. Garner, as Albert McCarthy wrote in a recent "Down Beat" article, is perhaps the last of the piano giants, for he has a complete understanding of dynamics and an orchestral command of the instrument. He contrasts powerful, chordal passages with delicately played figures in the treble, makes good use of the sustaining pedal and, most important, swings all the time. His success as a popular jazz artist seems to lie in the logic of his expression. Having presented a tune in a recognisable manner, he then builds up a succession of paraphrases on the melody instead of plunging into an involved improvisation. At intervals he makes a fleeting return to the tune before embarking on another flight of fancy.

The title of this LP is particularly apt, for there is a gay, lighthearted mood running throughout the nine tracks. Garner's sense of fun comes bubbling to the surface in many places, the intricately timed opening section to *But Not For Me* being only one example. Erroll wrote *The Way Back Blues*, *Mambo 207* and *Passing Through*, the latter being based on one of his favourite descending harmonic progressions. My only criticism hardly concerns Garner at all; it is simply that *Full Moon And Empty Arms* (credited to Kay and Mossman) is another of those pieces of Tin Pan Alley robbery. This tune uses the slow theme from Rachmaninov's Second Piano Concerto and typifies the kind of trickery which does the world of popular music a disservice. A.M.

Dizzy Gillespie—Sonny Rollins—Sonny Stitt

"Duets"

Wheatleigh Hall: Sumphin'/Con Alma: Haute Mon'.

(Columbia 12 in. LP 33CX10121—30s. plus 11s. 8½d. P.T.)

"In one way the invention of the long-playing record has proved a doubtful blessing to jazz", wrote a reviewer in *The Times* only the other month. His theory was that the discipline imposed by the limits of the old 10-inch 78 r.p.m. disc made the jazz record an art-form in itself—"compact and formally self-contained, like a limerick". Once jazz musicians could record "as long as their breath lasted", then a very real element of monotony entered the music. These strictures came into my mind while I was listening to Dizzy Gillespie, Sonny Rollins and Sonny Stitt padding-out the four expansive tracks on this LP. Although quite a few performances could be cited to contradict the pessimistic views mooted in *The Times* (the side-long *Tenderly* in "Jazz Studio One" is a particularly good example), the musicians under review have certainly played right into the critic's hands.

Wheatleigh Hall and *Sumphin'*, both blues—

one fast, the other slow—are played by Dizzy and Rollins with the brothers Ray and Thomas Bryant on piano and bass respectively and Charlie Persip behind the drums. Sonny Stitt, playing only the tenor saxophone, takes Rollins' place on *Haute Mon'* and *Con Alma*, two themes which use Afro-Cuban rhythms. The latter, another variant upon the chords of *All The Things You Are*, has already been recorded by Dizzy with his big band (Columbia 33CX10002). Gillespie himself indulges in a few intriguing flights of fancy as well as playing thoughtfully and well in *Sumphin'*; most of the time, however, inspiration only visits him in fits and starts. As for Rollins and Stitt, they lunge and grind their way through chorus after chorus, two talented musicians having an off-day and keeping, I suspect, one eye on the studio clock. A lively passage turns up here and there, but for the most part these are listless, dry-as-dust routines. Ray Bryant plays some chunky but attractive piano solos and he, his brother and Charlie Persip, the drummer with Dizzy's late and much-lamented big band, lay down a beat which should have urged the front-line musicians to more adventurous follies. C.F.

Jimmy Giuffre Three

"Trav'lin' Light"

Trav'lin' Light: The Swamp People: The Green Country: Forty-Second Street/Pickin' 'Em Up And Layin' 'Em Down: The Lonely Time: Show Me The Way To Go Home: California Here I Come.
(London 12in. LP LTZ-K15137—27s. plus 10s. 6½d. P.T.)

Whether or not one agrees with Jimmy Giuffre's jazz experiments, he must be given credit for trying something different. In this latest edition of his trio he has dispensed with all purely rhythmic voices in favour of an instrumentation comprising his own clarinet doubling saxophone; valve-trombone (Bob Brookmeyer) and guitar (Jim Hall). Each of the three is in close sympathy with the others, which results in a smooth, integrated group sound. Personally I find this sound too limiting for extended expression; the narrow range of tone colours is such that there is really too little differentiation between the eight tracks. Giuffre gets a husky, foggy tone from clarinet, tenor and baritone, a sound not far removed from that of Brookmeyer's trombone. Hall's task of maintaining some kind of rhythmic continuity is a difficult one and it is a measure of his capabilities that he solves this problem most of the time.

I don't think that Giuffre has yet hit upon a successful trio formula, either in instrumentation or musical direction. At the moment there is a too obvious attempt to be "folksy", a situation which results in artificiality, due to Giuffre, Brookmeyer and Hall being jazz, not folk artists. But the general trend of Jimmy's experiments is praiseworthy, even if some of them fail to reach a conclusive goal. A.M.

Johnny Glasel featuring Dick Garcia

"Jazz Session"

Taps Miller: I Couldn't Do Without You: Ruby My Dear: Two For The Show/Harvey Not Walter: Three To Make Ready: Star Eyes: The Party's Over.
(H.M.V. 10 in. LP DLP1198—20s. plus 7s. 10d. P.T.)

In Leonard Feather's "Encyclopedia of Jazz", Johnny Glasel, late of the Scarsdale Jazz Band and the co-operative The Six, listed his favourite trumpeters as Armstrong and Gillespie. Listening to Glasel's work on this record one can detect references to stylistic influences which extend from Louis and Harry Edison to Dizzy and Art Farmer (muted) by way of Howard McGhee and Miles Davis. It seems, in fact, that Glasel is a research student in the art of jazz trumpet playing, and I intend that comment to carry no derogatory implication; no man is an island, and the truly original jazz soloists are rare. Johnny is, in fact, a useful man to have around, for he is capable of fitting in with a variety of group styles. Significantly, his programme contains both *Taps Miller* and Thelonious Monk's beautiful ballad, *Ruby My Dear*, two numbers which span a decade of upheaval in the jazz world.

Although Dick Garcia is given prominent billing, he plays only on *Two For The Show*, *Harvey Not Walter* and *Three To Make Ready*, being replaced on the remaining tracks by Perry Lopez; I'm not sure that Lopez does not emerge as the better of the two guitarists. Whitey Mitchell plays bass throughout, while Osie Johnson is present on all but *Taps Miller* and Whitey Mitchell's *I Couldn't Do Without You*. These last two tunes, incidentally, played by a trio, are perhaps the best performances of all. The way Lopez fills out the harmonies, playing the correct inversions with Mitchell, is particularly refreshing to hear.

Glasel may never be a great jazz trumpeter but it would be unfortunate if this, his first LP, was overlooked in the hectic scramble of today's record market. A.M.

Urbie Green

"Blues And Other Shades Of Green No. 2"

Paradise: You Are Too Beautiful/Am I Blue: Too Late Now.
(H.M.V. 7 in. EP 7EG8419—8s. plus 3s. 1½d. P.T.)

It is refreshing to hear a record by Urbie Green immediately after one by Jimmy Cleveland; Jimmy sounds like a frustrated trumpeter while Urbie treats the trombone as it should be treated. His own favourites on the instrument range from Teagarden to Jay Jay Johnson by way of Trummy Young and Bill Harris, so it's not surprising that Green's style strikes a balance between old and new. This is the second EP from a session on which Urbie was backed by Dave McKenna, Jimmy Raney, Percy Heath and Kenny Clarke, the earlier release (H.M.V. 7EG8419) containing the outstanding *Reminiscent Blues*. The trombonist's rich tone and the ease with which he rolls out a succession of melodic phrases makes for extremely pleasant listening, with *You Are Too Beautiful* and *Too Late Now* the most rewarding tracks. Green clearly believes that the expressions "modern" and "better-than-what-has-gone-before" are not necessarily synonymous. I wish more of the new generation of jazz soloists would realise this simple truth. A.M.

"Jazz Cornucopia"

Home Brew (Manny Albam's Jazz Greats)**: Gone With The Wind** (Al Cohn Quintet)**: This Time The Dream's On Me** (Hal McKusick Quintet)**: Smoke Gets In Your Eyes** (Anthony Ortega with Dick Jacobs' Orchestra)/**Am I Blue** (Manny Albam's Jazz Greats)**: Joe's Blues** (Joe Newman Sextet)**: Where Or When** (Anthony Ortega with Dick Jacobs' Orchestra).
(Coral 12 in. LP LVA9089—27s. plus 10s. 6½d. P.T.)

This record is devoted, or so the sleeve-note avers, to surveying jazz trends during the late 1950s. It has also made a handy excuse for putting together a handful of tracks left over from sessions already released on LPs, plus two titles by Anthony Ortega with a large string orchestra. The surprising thing, really, is that the general level of the music contrives to be as high as it is.

The two Manny Albam tracks come from different coasts. *Home Brew* was recorded in Hollywood by a band which included Harry Edison, Stu Williamson, Herb Geller and Richie Kamuca, while *Am I Blue* was made in New York with Art Farmer, Bob Brookmeyer, Phil Woods, Al Cohn, Zoot Sims and Gerry Mulligan among the sidesmen. In both cases it is the alto players, Geller and Woods, who provide the most fluent and adventurous music; apart from a delicate muted solo by Art Farmer, the remainder of the soloists seem unenterprising. Albam's scores swing neatly, however, and both rhythm sections (Levy-Mitchell-Manne and Jones-Hinton-Osie Johnson respectively) are excellent.

Zoot Sims and Al Cohn supply the main cause for enthusiasm in *Gone With The Wind*, their tenor styles cohering and yet contrasting most effectively, with Zoot always the tougher as well as the more inventive of the two. Far less exciting is *This Time The Dream's On Me*, in which Hal McKusick's alto-playing sounds puffy and light-weight and Art Farmer turns in what is, for him, a humdrum solo. *Joe's Blues* is better, although still rather disappointing; Frank Wess plays an excellent tenor solo and there is engaging piano work by John Acea, but Newman himself never gets far off the ground. As for Anthony Ortega, an alto saxophonist who has obviously listened to a lot of Charlie Parker records—he is glib, industrious and trite. In any case, the idea of deploying an alto sax against banks of strings seems intrinsically a hideous one; Charlie Parker survived the experiment, but he happened to be a genius. C.F.

Jay Jay Johnson—Kai Winding

"Jay & Kai Plus 6"

Night In Tunisia: Piece For Two Tromboniums: Rise 'N' Shine: All At Once You Love Her: No Moon At All: Surrey With The Fringe On Top/ Peanut Vendor: You're My Thrill: Jeanne: Four Plus Four: You Don't Know What Love Is: The Continental.
(Fontana 12 in. LP TFL5022—27s. plus 10s. 6½d. P.T.)

Eight trombones and a rhythm section! What next? The commercial possibilities of this gimmick must have seemed obvious after the success of the Johnson-Winding duets. Actually the effect is really too overpowering for sustained listening and Philips would have been better advised to have issued these twelve titles as a series of EPs. There is a strong Kentonesque feeling to the music in many places and even times when the hands of Pete Rugolo seem to be at the controls. I admire the technique and control of the musicians making up this slightly grotesque brass section, but very little of the end product is of lasting value or interest. *Surrey With The Fringe On Top* is the best arrangement, for here the trombones generate a strong rhythmic feeling prior to the solos by Jay, Kai and Jimmy Cleveland. The rhythm section (Hank Jones, Milt Hinton and Osie Johnson, with Ray Brown replacing Hinton on five titles) is augmented by Candido's bongo drums on *Night In Tunisia* and *All At Once*. Jay and Kai each play the hybrid trombonium (a kind of upright valve trombone) on *Piece For Two Tromboniums*, but the outcome is likely to interest other brass instrumentalists more than the average listener. A.M.

Yusef Lateef Quintet

"Before Dawn"

Passion: Love Is Eternal: Pike's Peak: Open Strings/Before Dawn: Twenty-Five Minute Blues: Blues: Chang, Chang, Chang: Constellation.
(Columbia 12 in. LP 33CX10124—30s. plus 11s. 8½d. P.T.)

Tenor saxist Yusef Lateef, christened Billy Evans 38 years ago, has worked in bands ranging from the Lucky Millinder orchestra to Dizzy Gillespie's (*circa* 1950) by way of the Lips Page and Roy Eldridge groups. Since 1955 he has been interested in the possibilities of what he calls the "East Indian-African flavour" in jazz, an interest which makes itself apparent in parts of *Open Strings* and *Before Dawn*. (The latter, incidentally, is not the George Wallington tune of the same name.) On these tracks Lateef plays flute and oriental flute, while his bassist, Ernie Farrow, switches to *rebab*, a single-string, guitar-like instrument. For the rest, the music is fairly orthodox modern jazz, with Lateef playing tenor in a style derived from the Hawkins-Byas school. (He might easily be mistaken for Lucky Thompson on the slow and sensual *Love Is Eternal*). Trombonist Curtis Fuller, Lateef's front-line companion, reveals a deep-seated admiration for Jay Jay Johnson. He, pianist Hugh Lawson and the energetic drummer, Louis Hayes, are all, like

the rest of Lateef's group, from the musically productive city of Detroit.

The quintet is at its best on the straightforward jazz numbers such as *Pike's Peak* (harmonically *What Is This Thing Called Love*) and Charlie Parker's *Constellation*, although the oriental feeling inherent in the melody of *Passion* helps to create an unusually effective atmosphere. Incidentally, this is not Lateef's début on a British release; he was first heard on Esquire 32-019 playing with Donald Byrd's group at a concert in Detroit. A.M.

Cy Laurie Band

"Jungle Jazz"

Jungle Blues: Alligator Hop/Wild Man Blues: King Of The Zulus.

(Parlophone 7 in. EP GEP8710—8s. plus 3s. 1½d. P.T.)

Sounding more like Johnny Dodds than ever, clarinettist Cy Laurie leads his useful little group through some unusual but standard jazz numbers. As I have loved the Morton, Oliver and Armstrong recordings of these tunes for more years than I care to remember, it's very difficult for me not to be aware of those original versions while listening to this set. There has been, however, no attempt to copy, only to draw from the example set by those great bands. And thank goodness the hokum associated with *King Of The Zulus* has been omitted! To sum it up, this is lively, clean-limbed, very original British jazz. O.K.

Machito

"Kenya"

Wild Jungle: Congo Mulence: Kenya: Oyeme: Holiday: Cannonology/Frenzy: Blues A La Machito: Conversation: Tin Tin Deo: Minor Rama: Tururato.

(Columbia 12 in. LP 33SX1103—25s. 9d. plus 10s. 1d. P.T.)

Afro-Cuban jazz, at its best, is colourful, exciting, overwhelming. Alas, only the first two of those qualities can be applied to this LP, and even then to no more than a few of its tracks. The music is performed by a 25-piece orchestra of bizarre instrumentation, rather overpowered by its ten-piece brass section. There is versatile drumming, as well as jazz solos from Doc Cheatham, Joe Newman, Santo Russo, Ray Santoz Jr. and Cannonball Adderley. The last-named is the most impressive, sounding a little less shrill than he used to, blowing his alto sax with great *élan* on *Cannonology* and *Tururato* in particular. Joe Newman plays more tamely but takes a good solo on *Blues A La Machito*, one of the more interesting compositions, written by A. K. Salim. The same arranger scored *Minor Rama*, another blues and an equally good track. *Holiday* has a gay, festival air and contains pleasant muted trumpet work by Doc Cheatham, a musician also heard on *Tin Tin Deo*, composed by the late Chano Pozo for Dizzy Gillespie's orchestra and certainly one of the most memorable items on the LP. Apart from these tracks, however, the music is noisy and bludgeoning, its ferocity a little too ingenuous. C.F.

Herbie Mann Quartet

"The Magic Flute"

Let's Dance: St. Louis Blues/Tenderly: Strike Up The Band.

(Columbia 7 in. EP SEB10102—8s. 6d. plus 3s. 4d. P.T.)

At last flautist Herbie Mann has made a record which measures up favourably by jazz standards. Part of the credit must go to the excellent Jimmy Rowles-Buddy Clark-Mel Lewis rhythm section which never once allows Herbie to lapse into a mawkish manner of playing. *St. Louis Blues* is the most striking track with Rowles playing celeste behind the flute before turning to the piano for an astringent, Monk-like solo. Buddy Clarke is especially impressive here; he takes a superlative solo which builds in intensity without any tensional decrease. In such surroundings Mann is obviously inspired to reach greater heights of creativity than he has done before, although he is still a long way from his avowed ambition "to become as synonymous with the flute as Benny Goodman is with the clarinet". A.M.

"Mississippi Merry-Go-Round"

That's A Plenty (Freddy Randall Band): **Royal Garden Blues** (Joe Daniels Jazz Group): **Hiawatha** (Mike Daniels Band): **Maryland** (Humphrey Lyttelton Band): **Ory's Creole Trombone** (Saints Jazz Band): **Way Down Yonder In New Orleans** (Freddy Randall Band): **St. Louis Blues** (Joe Daniels Jazz Group): **Chicago Buzz** (Humphrey Lyttelton Band) **Joshua Fit De Battle Of Jericho** (Humphrey Lyttelton Band): **Avalon** (Joe Daniels Jazz Group): **Stay Out Of The North** (Saints Jazz Band): **Copenhagen** (Freddy Randall Band): **Doctor Jazz** (Joe Daniels Jazz Group): **The Dormouse** (Humphrey Lyttelton Band): **Who Walks In When I Walk Out?** (Saints Jazz Band): **At The Jazz Band Ball** (Freddy Randall Band).

Parlophone 12 in. LP PMC1067—25s. 9d. plus 10s. 1d. P.T.)

Well, well—what a mixed bag, or so it seems at first sight. On further investigation, however, it's all rather too much of a muchness, with the Humphrey Lyttelton contributions the only ones that are really outstanding. In any case, all of these tracks have been available on 78s and some still are. I wonder just what sort of market a disc like this is aimed at? Presumably at the youth groups and the raw youngsters who must begin somewhere in their jazz collecting.

I do not mean to imply that anything here is bad. Of its kind—solid (that's the word all too often) British-style jazz of the late 1940s or early 1950s—it's as good as they come. But they came in such a flood, and frequently in such indifferent quality, that everyone got sated. Consequently an LP like this is likely to cause acute jazz dyspepsia. O.K.

Whitey Mitchell Sextet

It Could Happen To You: Strike Up The Band/ Perdido: Why Don't You Take Up The Piccolo?

(H.M.V. 7 in. EP 7EG8241—8s. plus 3s. 1½d. P.T.)

Bass player Whitey Mitchell, brother to Red Mitchell, leads his competent sextet through four unmomentous Neal Hefti arrangements. The scores are interpreted with accuracy by a personnel containing many of the musicians heard on previous releases taken from the ABC-Paramount catalogue. That none of the soloists creates music of great significance is not really a disadvantage as the arrangements leave little space for extended variations. Trumpeter Don Stratton has a clear-cut tone and good articulation, while Joe Puma is a guitarist of intelligence and taste; Steve Lacy (soprano sax) and Tom Stewart (tenor horn) cannot be faulted on technical grounds, but their solos are scarcely very memorable. A.M.

Modern Jazz Quartet

Medley (They Say It's Wonderful: How Deep Is The Ocean: I Don't Stand A Ghost Of A Chance With You: My Old Flame: Body And Soul): Between The Devil And The Deep Blue Sea: La Ronde/Night In Tunisia: Yesterdays: Bags' Groove: Baden-Baden.

(London 12 in. LP LTZ-K15136—27s. plus 10s. 6½d. P.T.)

"This album is one of our characteristic 40-minute sets," John Lewis is quoted as saying on the sleeve-note. "That's a long time to play and sustain interest and strength. I feel we did here. . . . The numbers also sound the way they actually do sound when we are at our best in a club or at a concert. . . ." All perfectly true and an excellent recommendation for this LP, a record on which the Modern Jazz Quartet work over material they must know backwards. Being a group which is more prone to improvisation than almost any other jazz combination, they are able to vary and expand their performances with complete confidence and relaxation. The result is one of the most satisfying LPs by this group that I have heard for quite a long time.

For once the emphasis is upon the soloists. *Between The Devil And The Deep Blue Sea*, perhaps the finest of these tracks, contains a remarkably skilful, glancing solo by John Lewis, sparsely, almost loosely phrased, yet truly organic in conception. Milt Jackson performs deftly and with feeling on almost every track, particularly in *Between The Devil And The Deep Blue Sea*, *Night In Tunisia*, *Yesterdays* and *Bags' Groove*. Connie Kay, who seems to me the most improved member of the Quartet, plays the drum sequence from *La Ronde* differently but still not quite so brilliantly as Kenny Clarke did. Last of all comes the group's closing theme, *Baden-Baden*, composed by Milt and Ray Brown, the bassist with "Jazz at the Philharmonic". It concludes a record of exceptional quality, by one of the few groups whose music is still going to sound good in twenty years' time. C.F.

Anita O'Day

"Anita Sings The Most"

S'wonderful: They Can't Take That Away From Me: Tenderly: Old Devil Moon: Love Me Or Leave Me: We'll Be Together Again/Stella By Starlight: Taking A Chance On Love: Them There Eyes: I've Got The World On A String: You Turned The Tables On Me: Bewitched.

(Columbia 12 in. LP 33CX10125—30s. plus 11s. 8½d. P.T.)

Although there are several girl singers in jazz, very few of them are jazz singers. Anita O'Day, whose chequered career has been hall-marked by periods of residence with the bands of Gene Krupa and Stan Kenton, may not be one of the great vocalists but she is a *jazz* singer. Her voice has the right kind of qualities, and her admiration for Billie Holiday, in particular, is strongly in evidence here; while her singing is devoid of any bitterness, it does convey some of the worldliness associated with Lady Day.

Accompanied by the Oscar Peterson Trio, plus drummer Milt Holland, Anita interprets thirteen fine songs, altering the melody lines in places and taking liberties with time and metre. I have criticised others for doing just these same things but when Anita rephrases a song it seems to take on a new meaning, whereas Chris Conner (one of Miss O'Day's most ardent admirers, I imagine) appears to make changes purely for the sake of making changes. The only really uncomfortable moments occur in *Them There Eyes*, taken at too fast a tempo for Anita's highly personal style to be effective. She is at her best on such songs as *Stella By Starlight*, *We'll Be Together Again* and *You Turned The Tables On Me*. (On this latter track she interpolates a tribute to another of her favourites: "You're the top, you're like Sarah singing").

Anita has exerted a strong influence on a great number of today's vocalists, from June Christy downwards, and it is useful to have a good cross-section of the original O'Day, such as this, to use as a yardstick for the evaluation of her imitators. A.M.

Bud Powell Trio

"Blues For Bud"

When I Fall In Love: My Heart Stood Still: Blues In The Closet: Swinging 'Til The Girls Come Home: I Know That You Know: Elogie/Woodyn' You: I Should Care: Now's The Time: I Didn't Know What Time It Was: Be-Bop: Fifty-Second Street Theme.

(Columbia 12 in. LP 33CX10123—30s. plus 11s. 8½d. P.T.)

William Sansom once called one of his novels "Something Terrible, Something Lovely". The same words, used in their most literal sense, could be applied to Bud Powell's music today. In the early 1940s Powell was, as Nat Hentoff observes in his admirable sleeve-note, "the first pervasive piano influence in modern jazz". During the past ten or twelve years, however, he has become a musician who provokes embarrassment as well as delight, a performer who alternates between brilliance and incoherence, a man whose psychological problems have sometimes obscured his artistic imagination as well as his technical command. And yet, even when Powell is playing at his worst, and that can be very bad indeed, fumbling, missing out notes, messing up chords, his music has an intensity which compels one

to listen. Many of the tracks on this LP, for instance, are flawed by errors of this kind; on some there is a lack of development, a failure to expand logically or imaginatively; on a few, however—notably *My Heart Stood Still*, *I Should Care* and *Woodyn' You*—Powell makes a stern, austere beginning, chording in a harsh, dissonant way, then sets off a loose, rippling melodic line, a flexible, swinging creation fashioned with all his old brilliance and zest. Ray Brown and Osie Johnson ease the music along smoothly, even on those tracks where the pianist fails to co-ordinate his own playing. C.F.

Oscar Pettiford Orchestra
"In Hi Fi (No. 2)"
Now See How You Are: Laura: Aw! Come On: I Remember Clifford/Somewhere: Seabreezes: Little Niles.
(H.M.V. 10 in. LP DLP1197—20s. plus 7s. 10d. P.T.)

The second Oscar Pettiford Orchestra LP (the first was on H.M.V. CLP1171, reviewed in the July issue of THE GRAMOPHONE) appears to be by a larger group than the earlier-released album. I say "appears", because Ralph Gleason's notes list only some of the soloists and gives no hint of the instrumentation or individual arrangers. Anyway, the overall sound is vital and exciting, with the reed section, using a wide vibrato, sounding like part of a Tadd Dameron unit and Gus Johnson proving to be the ideal big-band drummer. Oscar takes several 'cello solos which ride easily against the fullness of the ensemble. Art Farmer is credited as being the only trumpet soloist and it is certainly he who plays on most of the tracks (notably on the dedicatory *I Remember Clifford*) but the more forthright solo on *Aw! Come On* must be the work of Ernie Royal. On this latter track the band blazes away like the 1948 Herman Herd playing a Tiny Kahn arrangement.

Gigi Gryce's plaintive-sounding alto is heard in several places while Jerome Richardson emerges as a first-rate tenor soloist; I presume it is also Jerome who takes the featured flute parts. It is unfortunate that economic circumstances prevented Pettiford from retaining this group on a regular basis. An orchestra of this type would be of immeasurable value in jazz today, not only for the music it could produce but also as a source of experience for the younger jazz soloists. A.M.

Martial Solal
"Quelle Heure Est-Il?"
Au Quatrieme Top: Midi ¼/Horloge Parlante: Derniere Minute.
(Vogue 7 in. EP EPV1210—9s. 9½d. plus 3s. 10d. P.T.)

While it would be extravagant to describe these little pieces as miniature concerti for solo piano and big band, they were certainly all designed with that relationship in mind. In each case the composer and soloist is the same man, Martial Solal, one of the finest of the post-war generation of French jazz pianists. The recordings were made in the early summer of 1956 by a 17-piece band which included many leading French musicians. When the record appeared in France, incidentally, it was awarded a Grand Prix du Disque by l'Academie Charles Cros.

Contrasting a pianist with a big band is not, as Alun Morgan points out in his sleeve note, a particularly new idea; Charlie Barnet's *Claude Reigns* and Count Basie's *Kid From Red Bank* are just two of many such essays. On this EP, however, all four tracks were conceived with this end in sight; in addition, as observant readers have probably noticed, each title suggests an aspect of time—and French time in particular. The resulting music is exciting but slightly abrasive, well scored, with the piano moving in and out of brass and reed patterns very dextrously. On the whole I like *Midi ¼* the most, for not only does it swing more than the others but it also makes better use of dynamics. C.F.

Red Onion Jazz Band
"Dance Off Both Your Shoes"
Is It True What They Say About Dixie?: Susie: Beedle-Um-Bum: I'm Nobody's Baby: Yellow Dog Blues: Too Much Mustard/Why Do I Love You?: Song Of The Islands: Sobbin' Blues: Mr. Jelly Lord: Red Onion: Oriental Strut.
(London 12 in. LP LTZ-U15138—27s. plus 10s. 6½d. P.T.)

Quite apart from the fact that the third track on the second side is labelled *Oriental Strut* and the sixth is marked *Sobbin' Blues*, both on label and sleeve, there is a lot wrong with this LP. The sleeve-note was written by Joseph Muranyi, the band's clarinettist, who, according to a footnote, was studying with Lennie Tristano, the ultra-modernist, at the time of the session (September 1954). That, however, hardly seems to excuse the out-of-tune playing he perpetrates. Nor is he the only offender. Tuba-player Bill Stanley, we are told, plays the tuba as if he had been born with it. I agree; only a child could play so off-pitch and be forgiven. A final error: *Too Much Mustard* does not date from the Spanish-American War but is a British tune of 1911, composed by Cecil Macklin.

As for the music, it's all much of a muchness —very amateurish pseudo-Dixieland that certainly wasn't worth issuing four years late, even if it was worth recording in the first place. O.K.

Eric Silk's Southern Jazz Band
"The Silken Touch"
Big Boy: Jenny's Ball/Baby Won't You Please Come Home? (V): Everybody Loves My Baby.
(Esquire 10 in. LP 20-095—21s. 3d. plus 8s. 3½d. P.T.)

This is one of the crispest jazz recordings made in this country that I've heard for some time. The tunes are well known but not worn out and they are performed cleanly and tunefully. Particularly praiseworthy is the cornet work of Dennis Field; Graham Beazley, better playing solo trombone than in the ensemble, recalls the great Wilbur de Paris, which is praise enough for any man. The rhythm is solid but lively, the clarinet playing rather shrill, but not offensively so. Although there are only two tracks to each side, I did not find any of them boring or tiresomely long, a sure test of a fine performance. Eric Silk, of course, is one of those musicians who rejects the modern and mainstream idioms entirely. Such singularity of purpose will be regarded by some as just "sticking in the mud", but if it always paid off as well as this, I, for one, would not grumble. O.K.

Sonny Terry and Brownie McGhee
"In London"
I Love You Baby: Corn Bread, Peas and Black Molasses: That's How I Feel: You'd Better Mind: Treated Wrong: Brownie's Blues/Southern Train: Just A Dream: Sonny's Blues: Gone But Not Forgotten: Change The Lock On The Door: Climbing On Top Of The Hill.
(Nixa 12 in. LP NJL18—25s. 9d. plus 10s. 1d. P.T.)
"The Bluest"
Woman's Lover Blues: Black Horse Blues/Auto-Mechanic Blues: Wholesale and Retail.
(Nixa 7 in. EP NJE1060—9s. 3d. plus 3s. 7½d. P.T.)

Only as recently as last September I was rejoicing because Topic had just issued a record (12T29) by Brownie McGhee and Sonny Terry, the first to be made available in this country. Since then we have had a Nixa LP (NJT515) on which the two folk-artists were teamed with Chris Barber's band, and now we get two more Nixa records, both of them also made in London last May. As far as the LP goes, my opinion is very much the same as that I held about the Topic record; it presents good, average performances but lacks the vitality that comes across when these two artists are at their best. For anybody who wants a souvenir of their tour, however, this LP is admirable, particularly as it includes several songs which proved very popular at the concerts: among these are *Corn Bread, Peas and Black Molasses*, *Treated Wrong* (sung to the tune of *Climbing On Top Of The Hill*, an older blues which Brownie and Sonny sing on the final track) and *Change The Lock On The Door*. Sonny sings three on his own, Brownie five, and the rest are joint efforts. Once again I prefer the rough, powerful style of Sonny Terry to Brownie's smoother, more sophisticated approach, but that is mainly a personal preference. As usual, Sonny exercises wizardly control over his harmonica, while Brownie remains one of the finest blues guitarists; he also plays piano on *Brownie's Blues*, hammering out bass figures while Dave Lee plays a staccato treble line.

Dave Lee, as a matter of fact, fits surprisingly well with these two folk-artists, particularly when one remembers that he is better known as the pianist with Johnny Dankworth's orchestra. Somehow, however, he seems able to create an authentic sound and beat. Yet well as he plays on the LP, the EP finds him in even better form; the same is true of Sonny and Brownie. No doubt the tracks were made at the same time as those on the LP, but the level seems much higher. Brownie sings the boastful *Woman's Lover* and *Auto-Mechanic Blues*, the latter an elaborate exercise in technical metaphor; *Wholesale And Retail*, a variant of the *Tight Like That* tune, is duller but still worth while. Finally, Sonny sings Peetie Wheatstraw's *Black Horse Blues*, doing it very well but sounding a little more stolid than Peetie himself did on his old American Decca recording. C.F.

Art Tatum—Buddy DeFranco Quartet
Deep Night/Memories Of You.
(Columbia 7 in. EP SEB10101—8s. 6d. plus 3s. 4d. P.T.)

Art Tatum was essentially a solo pianist and there were few jazzmen with either technique or imagination capable of playing with him. Clarinettist Buddy DeFranco made a good companion as far as facility was concerned, and the best part of this recorded collaboration occurs near the end of *Deep Night*, where Buddy seems to overcome his sense of awe. Tatum is quick to seize on the opportunities offered by the clarinet improvisations and complements a descending DeFranco phrase with a leaping ascending line of his own. Had DeFranco been a little less cautious this might have been a great record; instead it is a very good one, principally because Tatum does not try to upstage the clarinettist. An important feature is the accuracy of Red Callender's bass playing and the unobtrusively apt drumming of Bill Douglass. I hope we may soon see the issue here of the remaining titles from the classic Ben Webster-Art Tatum session which gave us *All The Things You Are* (included in Columbia 33CX10115). A.M.

Lucky Thompson
Tom-Kattin: Old Reliable: A Lady's Vanity: Translation/Tricrotism: Bo-Bi My Boy: Body And Soul: OP Meets LT.
(H.M.V. 12 in. LP CLP1237—25s. 9d. plus 10s. 1d. P.T.)

If sucking-doves could play the tenor saxophone one suspects they would sound very like Lucky Thompson. He has a warm, rich tone, one that often "buzzes" a little as Coleman Hawkins' does, while his phrasing always twists and loops excitingly, now lunging aggressively, now leaning back and swinging gently, almost casually. If one has to rank musicians in degrees of inspiration and originality, then Lucky comes in that first handful which includes Ben Webster, Coleman Hawkins and Sonny Rollins. Unhappily, for a variety of reasons, most of which give the lie to his nickname, Lucky has not been recorded as frequently as he deserves. But here, at any rate, is the first LP he made for ABC-Paramount sometime early in 1956. On the first side he leads a group consisting of Jimmy Cleveland (disguised under the pseudonym of "Jim Whatsmyname"), Hank Jones, Oscar Pettiford and Osie Johnson, while the second four titles present him backed by Pettiford and guitarist Skeeter Best.

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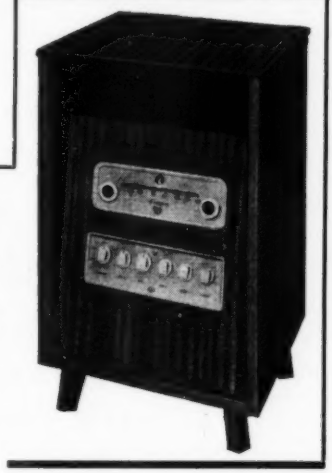
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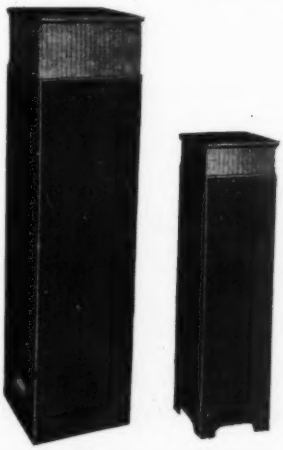
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Ravishing music can be found on all the tracks, but it is the last four which are particularly praiseworthy; *Tricrotism*, for instance, which starts with the tenor sax and bass playing the theme together before Lucky moves into a surging, expansive solo. In *Body And Soul* he sounds, naturally enough, rather like Hawkins, fashioning a warm-toned, highly ornamental set of choruses. Pettiford, of course, plays as remarkably as ever, both here and on the first four tracks. Of these latter I most enjoyed *A Lady's Vanity*, slow and rhapsodic, featuring Lucky alone with the rhythm section. *Tom-Kattin*, *Old Reliable* and *Translation* contain solos by Cleveland, staccato and cleverly played but not particularly tangible; Hank Jones, however, is excellent, both as a soloist and as a rhythm pianist. *Tom-Kattin*, incidentally, offers a fine example of Lucky's sense of dynamics; here his playing is as finely shaded and fairly proportioned as Ben Webster's, perhaps the highest compliment I can pay it.

C.F.

Stan Tracey

"Stan Tracey Showcase"

Almost Like Being In Love: Over The Rainbow: Surrey With The Fringe On Top: I Love Paris: The Best Thing For You: I Can't Give You Anything But Love/This Nearly Was Mine: They Can't Take That Away From Me: I've Got Five Dollars: Mad About The Boy: But Not For Me: Love Is.

(Vogue 12 in. LP VA160130—25s. 3d. plus 9s. 10½d. P.T.)

Ever since he took over from Frank Horrox in the autumn of 1957, Stan Tracey has been the pianist in Ted Heath's orchestra. Before that this 32-year-old musician had moved all round the British jazz scene, playing at various times with the bands of Kenny Baker, Basil Kirchin, Malcolm Mitchell, the joint Ronnie Scott—Tony Crombie unit and the Ronnie Scott Quintet. Now he has made his first solo LP, accompanied on most of the tracks by Johnny Hawksworth and Ronnie Verrell, but with Ike Isaacs, Ray Dempsey, Kenny Napper and Phil Seamen also making occasional appearances.

On three tracks (*Over The Rainbow*, *I Can't Give You Anything But Love*, *Mad About The Boy*), Stan plays vibes—tastefully, subtly, but without particular originality or distinction. As a pianist, however, he is much more interesting, drawing inspiration from Bud Powell and Thelonious Monk, particularly the latter; that accounts for the brooding quality to be felt in some of these solos, their astringent harmonies and apparent starkness. It is to Tracey's credit that he strives for this kind of boldness, often achieving what might be called the musical equivalent of "sweet and sour", that side-dish much fancied by devotees of Chinese restaurants.

Apart from *This Nearly Was Mine*, which starts off slowly, sombrely, and is certainly one of the best tracks, all the piano solos move at fast tempos. The main criticism which can be aimed at them is that Tracey's playing lacks adventurousness; partly, I suspect, because he has assembled a collection of some of the best show songs by most of the best composers and feels himself obliged to treat the melodies with a measure of respect. So, although he avoids obvious forms of romanticism, he is content to decorate, to fiddle about with the tunes rather than to transform them at a more fundamental level.

C.F.

Lester Young—Teddy Wilson Quartet

"Pres and Teddy"

All Of Me/Taking A Chance On Love.

(Columbia 7 in. EP SEB10099—8s. 6d. plus 3s. 4d. P.T.)

Lester Young's records of the last decade tend to be hit-or-miss affairs. This EP, however, made shortly after Pres came out of hospital in January 1956, finds him near the peak of his creative powers. In fact the session took place only three days after the "Jazz Giants '56" date (Columbia 33CX10054) on which he created some memorable solos. He is backed by Teddy Wilson, Gene Ramey and Jo Jones and it is difficult to think of a rhythm section more suited to the job. Both the up-tempo *All Of Me*, on which Pres spurs himself and the accompanying trio to greater heights, and the languorous *Taking A Chance* evoke memories of those classic pre-war records with Teddy Wilson, Lester Young, Billie Holiday, etc. My sole complaint concerns the recording balance, which gives the tenor a slightly woolly tone; nevertheless this is a superlative coupling and E.M.I. would be well advised to issue the remaining tracks from the original American LP.

A.M.

Teddy Wilson Trio

"I Got Rhythm"

Stompin' At The Savoy: Say It Isn't So: All Of Me: Stars Fell On Alabama: I Got Rhythm: On The Sunny Side Of The Street/Sweet Georgia Brown: As Time Goes By: Smile: When Your Lover Has Gone: Limehouse Blues: Blues For Daryl: You're Driving Me Crazy.

(H.M.V. 12 in. LP CLP1230—25s. 9d. plus 10s. 1d. P.T.)

Records by pianist Teddy Wilson place the reviewer at a disadvantage. Having once praised his taste, touch, melodic elegance and graceful swing there is nothing new to be said about any future release. Without doubt Wilson is one of the most mature, consistent and intelligent of all jazz artistes; there is no such thing as a poor Teddy Wilson record, some are merely better than others. In every way this seems an excellent Wilson record, made, I imagine, about the same time as the "Jazz Giants '56" album (Columbia 33CX10054). Teddy is accompanied with taste and discretion by the dependable Gene Ramey and Jo Jones, the latter playing some amusing fill-ins on *Smile* and *All Of Me*. *I Got Rhythm* is the only up-tempo number, the rest ranging from medium-fast (*Sweet Georgia Brown* and *Limehouse Blues*) to slow (*When Your Lover Has Gone* and *You're Driving Me Crazy*). At the slower tempos Teddy has a tendency to coast along in a somewhat perfunctory manner, yet he never forgets the importance of his left hand. Incidentally, the label information errs in listing *Savoy* as being composed by Bill Doggett and Lucky Millinder; the tune is, in fact, our old friend *Stompin' At The Savoy* written by Edgar Sampson and Chick Webb.

A.M.

Woody Guthrie

"Bound For Glory"

Stagolee: Little Sack Of Sugar: Ship In The Sky: Swim Swim Swimmy I Swim: Vigilante Man: Do Re Me: Pastures Of Plenty: Grand Coulee Dam/This Land Is Your Land: Talking Fish Blues: The Sinking Of The Reuben James: Jesus Christ: There's A Better World A-Coming.

(Topic 12 in. LP 12T21—28s. 6d. plus 11s. P.T.)

Alan Lomax, a man who really knows about these things, has called Woody Guthrie "the greatest folk-poet of our time". Certainly he is the finest white folk-singer in America, as well as being a man of rare and often painful integrity. Until he became an invalid about five years ago, Guthrie, still only in his late forties, roamed all over America, taking a job here, a job there, but singing wherever he went. He was born in Oklahoma, the "dustbowl state", where, when soil erosion ruined their land, thousands of small farmers—the "Okies"—set out to seek work in other parts of the United States. Their migration has been described by John Steinbeck in "The Grapes of Wrath", and it is interesting that Guthrie refers to "Preacher Casey", one of Steinbeck's characters, in *Vigilante Man*, a song about the patrols which stopped Okies from crossing the borders of California. *Do Re Me* and *Pastures Of Plenty* are two more songs dealing with the life of Okies and other migratory workers.

Woody Guthrie is the greatest performer of "talking blues", that terse, laconic variant of the Negro pattern, his *Talking Fish Blues* being one of the best. *Little Sack Of Sugar*, *Ship In The Sky* and *Swim Swim Swimmy I Swim* are children's songs, while *The Sinking Of The Reuben James* is a narrative ballad, drawn from Guthrie's war-time experiences in the merchant navy, and *Grand Coulee Dam* a song commissioned by the organisation responsible for that engineering project. Traditional material includes *Stagolee* and *Jesus Christ*, the latter a variant of the well-known song *Jesse James*. The lyric of *Jesus Christ* differs, incidentally, from that on the Asch 78 which was issued in the 1940s; if this track comes off the same session it could easily be a second master, for Guthrie—just like a jazz musician who alters his solo—has always been in the habit of continually changing his lyrics. Finally, *This Land Is Your Land* and *Better World A-Coming*, both of which might be called "political spirituals", reflect Guthrie's peculiarly American brand of radicalism and his identification of himself with the underprivileged everywhere.

All these recordings were made some years ago, presumably for the Asch label, and are now issued with commentary dubbed in between each track. This commentary has been taken from Guthrie's autobiography, "Bound For Glory", and is spoken by Will Gear, the man who runs what is virtually a centre for American folk musicians at Topanga Canyon in California. As for Guthrie himself, he sings quietly, ruminatively, sounding a little anonymous in the way that all good folk-singers should, but communicating his thoughts and feelings with extraordinary expressiveness. He is, in the best sense of that overworked phrase, a "committed artist". As he says himself: "I hate a song that makes you think that you're not any good. I hate a song that makes you think that you are just born to lose. . . . I am out to sing songs that will prove to you that this is your world. . . ." And that, until illness stopped him, was exactly what he did, this gaunt, lonely-looking man who has wandered all over the American continent and turned his travelling into songs.

C.F.

RCA Gold Standard Series

Perez Prado. *Cherry Pink: St. Louis Blues Mambo/Mambo Jambo: Mambo No. 5.* RCX-1001.
Tommy Dorsay. *Song Of India: Marie* (V)/*Boogie Woogie: Opus No. 1.* RCX-1002.
Glenn Miller. *In The Mood: A String Of Pearls/Moonlight Serenade: Sunrise Serenade.* RCX-1003.
Lionel Hampton. *On The Sunny Side Of The Street* (V): *Twelfth Street Rag/Jack The Bellboy: Central Avenue Breakdown.* RCX-1004.
Bunny Berigan. *I Can't Get Started* (V): *Frankie And Johnny/Caravan: The Prisoner's Song.* RCX-1005.
Duke Ellington. *Take The "A" Train: The Sidewalks Of New York/Prelude To A Kiss: Solitude.* RCX-1006.
Louis Armstrong. *Rockin' Chair* (V): *Basin Street Blues* (V)/*St. James Infirmary* (V): *When It's Sleepy Time Down South* (V). RCX-1007.
Charlie Barnet. *Redskin Rhumba: Leapin' At The Lincoln/Pompton Turnpike: Cherokee.* RCX-1008.
Benny Goodman. *Bumble Bee Stomp: After You've Gone* (Trio)/*Sometimes I'm Happy: Riffin' At The Ritz.* RCX-1009.
Fats Waller. *Honeysuckle Rose: Two Sleepy People* (V)/*Until The Real Thing Comes Along* (V): *The Minor Drag.* RCX-1010.
All R.C.A. 7 in. EP—9s. 3d. plus 3s. 7½d. P.T.

Since the label moved over to the Decca group early last year, R.C.A. have not exactly been showering jazz *aficionados* with choice and tempting offerings. By comparison with the musical riches known to lie within the Victor and Bluebird vaults, the prospect seemed undeservedly barren. If the situation now looks just a little cheerier, that is because of the "Gold Standard Series", a collection of EPs containing some of the most popular recordings by various dance and jazz orchestras, most of the selections dating from the late 1930s or the early 1940s. Although the Perez Prado item hardly belongs in this department at all, I have listed the first ten releases in their entirety for the sake of completeness.

While it is possible to criticise the choice of some titles, it is impossible to deny that the series should prove extremely useful. As far

as jazz fans are concerned, I can recommend the Ellington, Armstrong, Hampton, Goodman and Waller EPs almost without reservations. Nevertheless, it seems a little odd that the 1934 *Solitude*—an excellent track, containing some delightful open trumpet playing by Cootie Williams, marred only by faulty dubbing or mastering—should be mated with three items by Ellington's band of the 1940s. The choice of *St. James Infirmary* for the Armstrong EP is much more baffling, as not a note of Louis can be heard on it, the track being mostly devoted to Jack Teagarden's singing and playing. And while I am discussing Armstrong, it may interest some readers to know that this version of *Sleepy Time Down South* has been extracted from a medley which Louis recorded in 1932.

Obviously it is impossible for me to review all these discs individually. I have already recommended five which seem outstanding; to those I could easily add various tracks off most of the others. Bunny Berigan plays beautiful trumpet on his EP, for instance, even if his band does sound a bit weary. The Charlie Barnet and Tommy Dorsey tracks are also well worth having; Dean Kincaide's score of Pinetop's *Boogie Woogie* even sounds surprisingly tasteful and reticent nowadays. The Glenn Miller EP presents this fine orchestra at its very best, although I'm sorry that the sleeve fails to identify Bobby Hackett as the cornet soloist in *A String Of Pearls*. Hackett is listed, quite correctly, as a guitarist, but he was also featured as a cornetist.

The only other errors of information concern the Duke Ellington and Louis Armstrong EP. As far as Ellington is concerned, the point is a very minor one—merely a failure to show Ray Nance as the violinist on *Prelude To A Kiss*; the Armstrong mix-up, however, is much more confusing. *Rockin' Chair* and *St. James Infirmary* are both shown on the sleeve as having been recorded on April 24th, 1947, yet if my memory is correct the former track sounds exactly the same as the version issued around 1948 on H.M.V. B9583. This was played by Louis, Bobby Hackett, Jack Teagarden, Peanuts Hucko, Ernie Caceres, Johnny Guarnieri, Albert Casey, Al Hall and Cozy Cole and was recorded on June 10th, 1947. *St. James Infirmary*, obviously a concert recording, is probably the one made on May 17th, 1948 by a similar group, except that Hackett, Caceres and Casey are missing and Guarnieri, Hall and Cole had been replaced by Dick Cary, Bob Haggart and George Wettling.

This criticism of a record-sleeve, however, should not obscure my general welcome to the series. I only hope it will be extended to cover an even wider range of jazz groups. And can I also urge R.C.A. to start doing something about all the other Duke Ellington recordings—a large proportion of them "jazz classics"—which they have at their disposal. C.F.

Pete Seeger's Guitar Guide for Folksingers. (Topic 12 in. LP 12T20—42s. including Instruction Booklet).

This is not a "Teach yourself" guide, neither is it a hard-and-fast guitar tutor. I suppose that it may best be described as "Let me help you to teach yourself", with an LP to illustrate the sounds which the exercises should produce. Folk music, by its very nature, is "ear" music which must be learned by listening and not by reading; for this reason alone, the Seeger Guide would rank as the most important production of its kind.

The booklet, with 19 pages of instructions—should one call them "suggestions"?—and illustrations, together with a fair amount of musical notation, is pleasantly produced. It also contains a listing of books and records which could be of considerable use to the true folk enthusiast; it even goes on to explain the importance of keeping the fingernails to a correct length. And the LP itself is divided into 14 bands, each a separate lesson or musical illustration. In an easy, relaxed manner, Pete Seeger advises on the best way of tackling each lesson and, with great charm, guides the student through the course. Seeger does not claim that all can be learned in the space of a few weeks, or even months, but I feel certain that the student will enjoy learning. As a self-taught guitarist, I am convinced that I would have benefited considerably by early tuition along these lines.

The most important folk tunings are well explained and illustrated, and anyone who has had to work out a G tuning purely from a recorded folk performance will appreciate the value of these verbal explanations. Apart from Anglo-American folk music tuition, Seeger offers some hints on elementary Flamenco and Latin-American rhythms and some pointers on the blues. Since Seeger is probably the finest American folk guitarist of the day, it is most pleasing to hear him, not only as an authoritative musician, but also as a teacher with a clear and simple approach.

Finally, I would like to say this. I have, for some seven weary years, attempted to teach my wife certain rudimentary chords and phrases. She has learned to play just one phrase, and this with considerable ineptitude. Pete Seeger, in approximately half an hour, has achieved far, far more. She can now play at least two major chords, with use of thumb-stroke and all! ALEXIS KORNER.

IN BRIEF

Bing Crosby. "Swingin' With Bing". *Heat Wave: Cheek To Cheek|Jeepers Creepers: Nice Work If You Can Get It.* (H.M.V. 7 in. EP 7EG8405—8s. plus 3s. 1½d. P.T.)

Four amiable, typically carefree tracks extracted from an LP (H.M.V. CLP1088) which was issued a couple of years ago. Nobody has ever sounded more effortless than Bing, and the ease of his singing seems accentuated by the hard-driving accompaniment he receives from Buddy Bregman's orchestra. The excellent drumming which helps Bing and the whole band to swing is, I suspect, the work of Alvin Stoller. C.F.

Martha Davis and Spouse. "A Tribute To Fats Waller". *Your Feet's Too Big* (V): *Jitterbug Waltz: Ain't Misbehavin'* (V): *It's A Sin To Tell A Lie* (V): *The Spider And The Fly* (V): *How Can You Face Me* (V)|*Honeysuckle Rose* (V): *Lulu's Back In Town* (V): *Blue Turning Grey Over You* (V): *Hold Tight* (V): *Handful Of Keys: S'posin'* (V). (H.M.V. 12 in. LP CLP1216—25s. 9d. plus 10s. 1d. P.T.)

Keepin' Out Of Mischief Now (V): *Umbrella Man* (V): *You're Getting To Be A Habit With Me* (V)|*Mine* (V): *Slightly Less Than Wonderful* (V). (H.M.V. 7 in. EP 7EG8394—8s. plus 3s. 1½d. P.T.)

Martha Davis sings a little like Ethel Waters and plays the piano in the style, although not with the verve, of Fats Waller; her spouse, Calvin Ponder, plays string bass and joins his wife in some of the vocal choruses, sounding a wee bit like Bob Howard. A variety of musicians, none of them named on the sleeve, join in too, including an excellent tenor sax player who contributes a Websterish solo to *Blue Turning Grey Over You*, perhaps the best track of all. Martha and Spouse jive fairly lightheartedly throughout most of "A Tribute to Fats Waller"; *Jitterbug Waltz* and *Handful Of Keys*, however, are played as piano solos, but neither piece swings in the way that Fats intended them to. The EP, rather more frivolous and much more eclectic, at least avoids inviting the obvious comparisons with recordings that have become familiar to most jazz collectors. I enjoyed it. C.F.

The Happy Wanderers. "Seasonal Greetings". *Jingle Bells: White Christmas: Rudolph, The Red-Nosed Reindeer: I'm Going Home For Christmas: The Christmas Song: Sleigh Ride|God Rest Ye Merry, Gentlemen: Silent Night: Hark, The Herald Angels Sing: Christians Awake: The First Noel: Good King Wenceslas.* (Esquire 10 in. LP 20-096—21s. 3d. plus 8s. 3½d. P.T.)

So long as you can hear the Happy Wanderers coming up the street, passing by your window and disappearing into the symphony of traffic—all well and good. But an LP of their work, accompanied as this is by an irritating, jingling sleigh bell, is much too much of a reasonably good thing. Where is the jazz on the second side, anyway? I suppose, in a way, this comes nearer to the music made by those old-time bands of waits which played carols *al fresco* from the Middle Ages up to the last century: but it still makes monotonous listening when taken "cold" O.K.

Shelly Manne and His Friends. "Songs From Li'l Abner". *Jubilation T. Cornpone: The Country's In The Very Best of Hands: If I Had My Druthers: Unnecessary Town: Matrimonial Stomp|Progress Is The Root Of All Evil: Oh, Happy Day: Namely You: Past My Prime.* (Vogue-Contemporary 12 in., LP LAC12130—27s. 6d. plus 10s. 9d. P.T.)

Shelly Manne, Andre Previn and Leroy Vinnegar set about interpreting yet another collection of songs from a recent Broadway musical. This time they have raided the score of "Li'l Abner", its music the work of Gene de Paul, its lyrics (although none are heard here, of course) written by Johnny Mercer. Li'l Abner, who started out as a cartoon character back in 1934, now plays the hero of what is, from all accounts, a brilliant and sharply satirical piece of theatre. The music includes a couple of attractive ballads in *Unnecessary Town* (on which Previn shifts to celeste) and *Namely You*, as well as such livelier items as *Jubilation T. Cornpone* and *Progress Is The Root Of All Evil*. All three musicians perform smoothly and tastefully, preserving most melodies intact but here embroidering a little, there whooping things up a bit. C.F.

Red Norvo and his Sextet. "Windjammer City Style". *Kari Waits For Me: Memories Are Made Of This: Sea Chantey: Marianne: Everybody Loves Saturday Night|Windjammer: The Sea Is Green: The Sweet Sugar Cane: Don't Hurry Worry Me* (London 12 in., LP HA-D2134—27s. plus 10s. 6½d. P.T.)

For every good Red Norvo record there are usually two or three of dubious quality. This one falls into the latter category. I hasten to add that Norvo has been hampered by a particularly unsuitable set of tunes, all culled from the wall-to-wall Cinemiracle film, "Windjammer". The very thought of good jazz resulting from *Marianne* or *Memories Are Made Of This* seems pretty ludicrous, but within such limitations the septet works hard to instil some worth-while jazz qualities. What success they achieve is largely due to the solo playing of Norvo himself and guitarist Jimmy Wyble, backed by a good rhythm section (Bernie Nierow, Red Wootton and Karl Kiffe). If the trend for programmatic LP's continues, no doubt we can expect jazz versions of sound-track music from "The Robe" and "Henry V" A.M.

Sid Phillips and his Band. "Cruising Down To Dixie". *Way Down Yonder In New Orleans: Varsity Drag: I Found A New Baby: Sugar Foot Stomp: Bugle Call Rag|I'll Build A Stairway To Paradise: Alexander's Ragtime Band: Alabama Jubilee: Mammy O' Mine: At A Georgia Camp Meeting.* (H.M.V. 12 in. LP DLP1194—20s. plus 7s. 10d. P.T.)

All these tracks have been, maybe still are, available on 78s, but their reissue in LP form is quite welcome after some of the appalling importations with which reviewers have had to cope. There is nothing very deep here; just jolly jazz, played, perhaps, with a Mayfair-cum-Kensington accent, but provided you only want happy music to dance to, performed immaculately though with plenty of zest, then this should suit you O.K.

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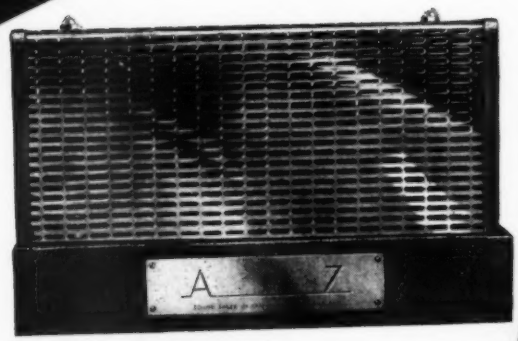
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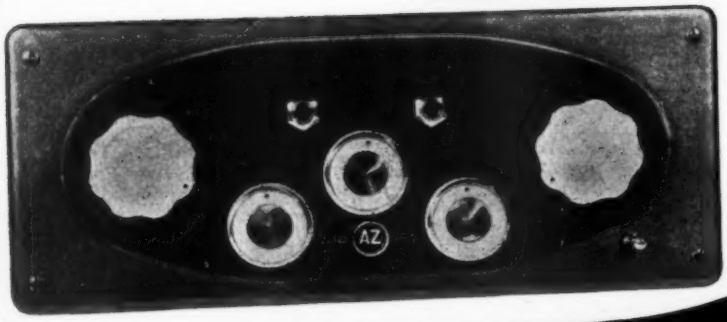
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TECHNICAL REPORTS

Capitol Stereophonic Record Reproducer RS.101. Price 83 guineas (tax paid). E.M.I. Sales and Service Ltd., Audio Equipment Division, Hayes, Middlesex.

Makers' Specification:

Amplifiers: Two channels, with common power supply. Each channel provides:
Output: push/pull 5 watts.
Sensitivity: 100 mV, for 5 watts output.
Frequency range: 20 c/s to 20,000 c/s.
Distortion: only 1% for 5 watts at 400 c/s into 3 ohm load.
Valves: GZ30; ECL83 (4); EF86 (2).

Controls: Five, mounted on recessed panel at front of cabinet.
Balance for Stereo: giving ± 8 db on either speaker.
Bass control: continuously variable ± 10 db at 50 c/s.
Treble control: continuously variable ± 10 db at 10 kc/s.
Volume control and on/off switch.
Selector—4 position: (a) S.G. for stereophonic records; (b) M.G. for monaural records (pickup fed into both amplifier channels; (c) M.A. for input from monaural tape deck or radio tuner; (d) S.A. for input from stereophonic tape deck.

Motor: Transcription type turntable unit; 4 speeds—16⅔, 33⅓, 45, 78; built-in stroboscope; Speed control allows approximately ± 5% variation on all speeds.

Pickups: Two plug-in heads (a) stereophonic; (b) 78 r.p.m. and microgroove.

Loudspeakers: Each cabinet contains one 10½-inch elliptical speaker and one 2½-inch diameter tweeter. Crossover network is provided with each cabinet.

Cabinet: Playing console 15 in. wide, 12 in. high, 16 in. deep; Loudspeaker cabinets 22 in. high, 12 in. wide, 11 in. deep; ten mounting legs for console and loudspeaker cabinets 3 guineas extra.

There was always a large group of otherwise keen followers of things gramophonic who could never face the task of selecting, collecting, assembling, housing or even using the average set of high fidelity equipment. The arrival of the stereo disc, judging from inquiries received by THE GRAMOPHONE, has set these people a problem. They wish to enjoy this development, but without having to accept the limitations of the small record player or radiogram, nor yet the increased complication of unit equipment. The RS.101 is for them—with nothing more complicated than plugging in the two speakers and fitting the required mains plug.

The turntable, pickup, twin amplifiers and all controls are contained in a high gloss, walnut veneered cabinet. The appearance is dignified and restrained, a typical Hayes product. Under the lid is an E.M.I. four-speed turntable and pickup, mounted on a metal base spring isolated from the cabinet. The required speed (from the four provided) is selected by turning a small knob which moves the usual idler wheel to a step of the correct diameter on the shaft. In the centre of this knob is a small green button; if this is turned then a continuous speed variation is obtained over a range wide enough to cope with any required change of pitch. This is accomplished by a well-known device not often seen these days, the centrifugal governor. The idler wheel in this unit does not drive the turntable direct; instead, a circular plastic belt runs from a pulley on the shaft round a groove in the edge of the pressed steel turntable. A rubber mat on the latter is ingeniously moulded to act as a stroboscope at all four speeds.

The pickup arm is a plastic moulding, with plug-in head. Two are provided, containing, for stereo, a Ronette crystal BF 40 and a Ronette type '0' turnover for 78 and LP. A spring counterbalance is used, adjustable by a small screw at the rear of the arm. The turnover head is 2 grams heavier than the stereo and we have set the latter at 5 grams (which seemed the happiest pressure) although it was some 3 grams in excess of this as delivered.

The performance of this unit seems excellent, there is no audible wow or motor noise. The automatic stop functioned without fuss and imposed a negligible drag on the arm.

On the front of the case are five clearly labelled and easily grasped knobs. They are: Balance, Bass, Treble, Volume On/Off and System. The latter selects stereo or mono gram and stereo or mono auxiliary. At the rear are five sockets, two for the speakers and two for a stereo auxiliary source (a tape unit or someday stereo radio tuner) plus one for a mono auxiliary. All are labelled.

Inside the case are two identical printed circuit amplifiers consisting of an EF86 pentode valve and two ECL83 triodes + pentodes forming a five watt push-pull output stage. Both are fed from a common power supply using a GZ30 rectifier valve. The substantial mains transformer is fused. Variable controls are close tolerance twin gang potentiometers.

I don't propose to give detailed performance figures of the amplifiers, as this is a complete equipment, but the usual tests were made and passed satisfactorily. Each amplifier gave 5 watts output at all frequencies between 40 c/s and 12 kc/s. The response overall was within ± 4.5 db between 20 c/s and 20 kc/s, and the total balance error did not exceed 2.5 db.

The two loudspeakers are in walnut with a neutral shade of woven plastic grille. A point here is that all sides are polished so that the speakers can be used in any position, even suspended if required. Each contains a 10½-inch max. elliptical unit and a 2½-inch solid backed tweeter, capacitor fed. The cabinets are totally enclosed and contain cellulose wadding folded in sheets. A 5-yard length of lead is provided and fitted with the correct non-reversible plug.

Many people who heard the RS.101 at the Radio Show were very favourably impressed, although it tended to be overshadowed by its big brothers. It was interesting to compare this first impression with a detailed listening test in the familiar acoustic surroundings of a medium-sized room. The result was extremely pleasing: there was no difficulty at all in obtaining a very good stereo effect, completely free from any "hole in the middle". The quality from both stereo and mono discs was excellent and the volume adequate. Tone control range was sufficient to correct the odd record with poor balance and acquaintances who have listened have all been impressed when the small size of the speakers and the modest cost have been pointed out. Is it high fidelity? Well, this is a relative term and it is not for me to judge: sufficient to say that in my opinion it merits that description if the criterion is that the instrument should give a pleasant and satisfying musical experience.

G.E.H.

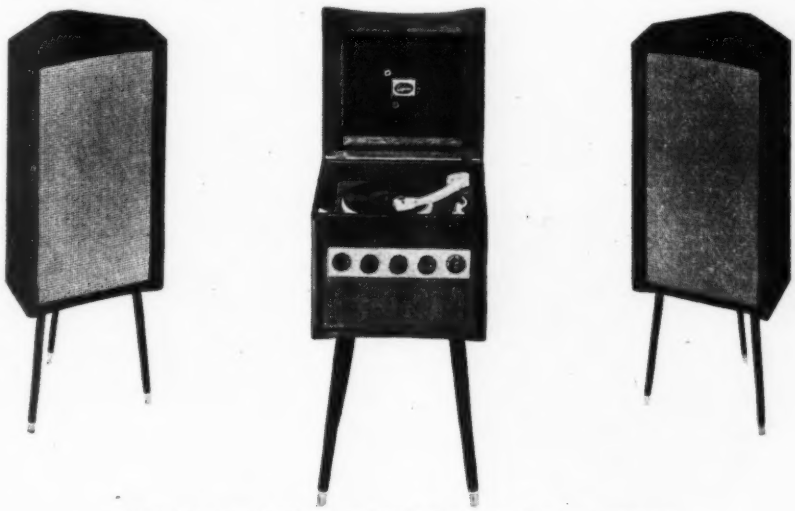
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Speeds: 3¾ and 1⅞ i.p.s.
Frequency reponse: 3¾ i.p.s. 60 c/s to 16 kc/s
1⅞ i.p.s. 60 c/s to 10 kc/s
Spool Size: 5 inch.
Weight: 20 lb approx.
Size: 12½ by 12½ by 6½ inches deep.

This is a portable machine possessing many features normally found only in larger recorders. It is neat and attractive in appearance. The case is strong and hard wearing, and operation is extremely simple.

The rear of the top panel contains a three digit type counter, and the speed change control. At the front there is a socket for external loudspeaker, together with a switch to mute the internal speaker. Three push buttons control the record, replay and stop functions, the record control being interlocked with a small push button to prevent accidental tape erasure. Fast wind in either direction is controlled by an oblong knob in the centre of the deck, and to the right of this is a quick stop button. The record level indicator is of the magic eye type and the volume control combines the functions of on-off, record level, and by means of a switch operated by pulling



The playing console and two loudspeakers of the Capitol RS. 101 equipment.



the knob upwards, input selection between microphone and radio. A panel at the back contains four sockets which provide for headphones, remote control, radio input, and an universal socket marked "syncro", presumably for use with slide projectors. The microphone socket is mounted on the top panel.

No pressure pads are used, thus prolonging the life of the heads, while good design of the heads themselves, combined with the characteristics of the record amplifier, enables the manufacturers to achieve an exceptionally good high frequency response.

The record replay frequency response on our machine measured as follows:

c/s	40	50	60	70	80	110	200	500
3¾ i.p.s.	−3.5	−1.5	−1	−1	−1	0	+1	+.5
1⅞ i.p.s.	−4	−3	−2	−.5	0	+.5	+.5	+.5
c/s	1k	2k	4k	6k	8k	10k	12k	14k	16k
3¾ i.p.s.	0	+1	+1	+1	+.5	0	0	−2	−4
1⅞ i.p.s.	0	0	0	−1	−2	−4			

The wider than usual frequency response at 1⅞ i.p.s. tempts one to record music at this speed, but "wow" is inevitable under these conditions and so this speed should be used strictly for speech, for which purpose it is adequate. Excellent recordings of music can be made at the higher speed however; in fact such a performance from a truly portable machine would have been regarded as impossible a year or so ago. One point to bear in mind. Pre-recorded tapes are recorded at 7½ i.p.s. on seven-inch spools, and consequently cannot be used with this machine. P.G.T.

Garrard 4HF Single Record Playing Unit.

Price complete with T.P.A.12 pickup arm and GC8 pickup: £19 7s. 10d. Garrard Engineering and Manufacturing Co. Ltd., Swindon, Wilts.

Speeds: 16⅔ r.p.m., 33⅓ r.p.m., 45 r.p.m. and 78 r.p.m.

Turntable size: 12-inch.

Auto-stop and variable speed.

This is Garrard's latest addition to their range of turntables. Although not listed as a transcription unit, it is entirely suitable for use with high fidelity equipment and will be welcomed by those whose pocket will not run to the famous 301.



There are two models available, one for 100/130 volts A.C. and the other for 200/250 volts A.C. Both models can be adapted for either 50 or 60 cycles by changing the motor pulley. The speed is variable to the extent of plus or minus 3% of either of the four speeds, an unusual feature in motors of this price.

I am not really in favour of auto-stops and I was pleased to see that the makers have wisely provided a press button which renders this non-operative. Not that I could find any fault with this particular one; it was quiet and efficient in operation; but the action of any automatic stop must inevitably give the pickup arm more work to do as it traverses the record, thus increasing side pressure. When the auto-stop is not in use the action of placing the arm on its rest switches off the motor, and a retaining clip is provided to secure the arm.

The motor is of the shaded pole induction type and is mounted on plastic grommets so that vibration is not transfered to the unit plate. Drive to the turntable is provided by a lightly sprung idler wheel assembly and the heavy pressed steel turntable with rubber mat is carried by a beautifully made bearing which is 3½ in. deep. The unit plate is provided with levelling spring mountings.

In keeping with the general standard of workmanship, the arm bears a marked resemblance to the T.P.A.10, and is mounted on the unit plate. This arm, however, has a plug-in shell (wired for stereo of course) and the arm length is no longer adjustable. Again, the bearings are of the highest order and I had no difficulty in setting up an Elac cartridge to play at 4 grammes. Adjustment of weight is carried out by turning a small screw in the side of the pivot, and finally by a large screw at the top of the pivot. This last screw gives a vernier adjustment which makes this so often tedious task very easy.

I could not detect any rumble with this player until I used maximum bass boost. Under these unfair conditions rumble was just audible. Wow was inaudible throughout all tests.

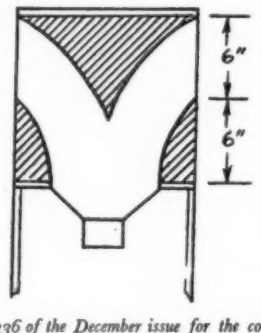
The finish of the unit plate is off white and the pickup arm is chromium. This is an excellent unit at a moderate price. P.G.T.

TECHNICAL TALK

Column Loudspeakers—a correction

I am afraid that the sketch I sent across the Atlantic for last month's issue was too crude for the editorial staff to follow accurately; and unfortunately I missed out one important dimension in the text: the length of the throat unit. In my case it is actually 6 in. high and is made of four boards 13 in. by 6 in. chamfered to an angle of 45 degrees at the 6 in. edges, so that it fits together with internal dimensions 12 in. by 12 in. by 6 in.

The Keene's cement is then built-up as shown in the sectional diagram herewith.



(*see page 336 of the December issue for the complete sketch of the column*)

I have actually used a similar box to contain the disperser unit as shown; but I fancy that a vertical dimension of 8 in. or even 9 in. might be better.

I also have the idea that the loading and the dispersion might be better if the speaker unit were reversed so that the magnet is above the baffle board in the throat unit; there is room for it provided the disperser does not project too far into that unit, and in that case the disperser might terminate in a flat of the same diameter as the magnet pot, instead of in a point. I have not yet had opportunity to try this modification, but it clearly has merits.

Stereo and Mono

Anyway, even with the arrangement as so far described, I am more than pleased on my return. I have heard nothing either here or in America that I like quite so well for stereo.

I have confirmed my impression, by the way, that, provided that the pickup cartridge is a good one, the best way of playing monophonic records is as though they were stereophonic. Some people have argued that when they are played that way the "pinch effect" is bound to give rise to harmonic distortion which will be apparent in the vertical channel. But I am sure that that is not so: any distortion seems to cancel out in the two 45/45 channels.

Terminology

You will, no doubt, have observed the new description "monophonic". I discussed the question of terminology with many friends across the Atlantic and we were all agreed that *monophonic* is a much better term than *monaural*. The latter is a hopeless misnomer, for, after all, it really relates to the listener and not to the record, and the listener always (I hope) listens with both ears. Stereophonic and monophonic on the other hand are quite balanced terms. I fancy, however, that they will in practice be contracted to *stereo* and *mono* respectively. So much the better. But in any case I do beg everyone over here, technicians, advertisers and musicians alike, to refrain from using the word monaural.

An Omission—Turntables

Since I saw the printed version of my report on the Montreal Audio Fair, I have been wondering where the section on Turntables got to. I must have mishandled it in my hotel before dispatch. For it contained one of the most pertinent things of all my comments: the ubiquity of the Garrard turntables. Everywhere I went, both in Canada and in the States, the Garrard 301 and the Garrard Record Changers were in demand. None of the American Record Changers that I saw come up to the standard of the RC98/4 and I only noticed one Transcription Turntable—the Rek-O-Kut—which would stand comparison with the Garrard 301. No, that is wrong: I did notice three others, but they are either not yet available to the public or are only just becoming available—the Weathers, the Fairchild and the Grado.

Over there, too, there are many more Hi-Fi fans using Record Changers than there are over

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KL65K specification as KL75K but with compartments for mike, tapes and accessories 57gns*

* *All prices excluding microphone—extra from 5gns*

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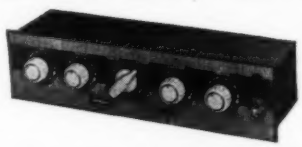
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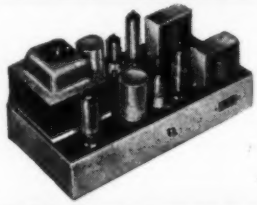
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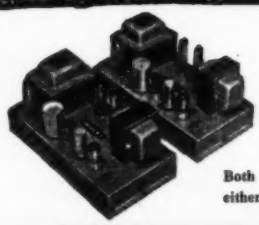
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here. My impression is that this difference will not last long; in my view, Record Changers are on the way out owing to the more intolerant demands of stereo. It has hardly been appreciated as yet how troublesome *vertical* rumble can be. Indeed, I fully expect that some recording companies will deliberately reduce (if they do not do so already) the vertical sensitivity to frequences below, say, 200 c/s or even 100 c/s, in order to minimise the effects of rumble and the troubles caused by too deep a vertical cut. This attenuation will of course be facilitated if a vertical/lateral system of record cutting is adopted by summing and subtracting the 45/45 signals; it is not so easy with a direct 45/45 cutting head.

This is a modification of Peter Goldmark's suggestion last March that the vertical amplitude should be reduced at all frequencies. This proposal was put forward to secure greater "compatibility"—i.e. so that stereo discs could be played more easily with ordinary pickups, thereby avoiding the necessity for two recording standards, stereo and mono. But many objections were raised to it at the R.I.A. Convention and I understand that his firm (American Columbia) have not pursued it.

To revert to the turntable question. I did notice that the Garrard 4HF, which is intermediate in standard and in price between the 301 transcription and the ordinary single record player, such as the TA, was much admired. A Technical Report of the model is included in this issue and I have also seen it in production at Swindon and was much impressed by the testing line along which each individual sample must pass.

Two American Loudspeakers

I mentioned last month that I had arranged for special auditions of the Wright/St. George full range Electrostatic and the K.L.H. loudspeakers. The latter audition did not take place owing to the extreme pressure on my time and I only managed to get in the former during the afternoon before my plane left Boston.

But I did hear a pair of K.L.H.'s in Harold Schonberg's flat in New York and found them to be very good indeed. When I saw that H.S. had installed them, I expected nothing less, for his monophonic reproducer which I heard was without doubt of top quality. He now has the best American stereo pickup, one of the three best American makes of amplifiers and an impressive battery of loudspeakers, so that I shall respect his verdicts on records even more than I have had occasion to do in the past (and that was not a little). I hope he will forgive me for saying this, but it is just as well to know where we stand. I believe that he will have every satisfaction with his pair of K.L.H.'s, even though they are not so massive in the bass as his 15 cubic ft. corner enclosure with coaxial speaker unit. How I wish that, somehow, we could manage to get a pair over here for full-dress review!

The same remark applies, perhaps *a fortiori*, to the Electrostatic which I both saw in construction and heard. The engineering of it is superb and I believe that the technique on which it is based is sound. It certainly has a range from below 30 c/s to beyond audibility limits and its sensitivity is up to good dynamic standards; that is, it will sound just about as loud as a good moving coil unit in a large enclosure from the same signal input.

It is in two parts: a large bass unit about 3 ft. 6 in. by 2 ft. at the bottom and a curved treble unit about 2 ft. 6 in. by 1 ft. 3 in. above. The whole is contained with the polarising and matching units in a box about 3 ft. 6 in. by 3 ft. by 5 in. deep.

I wish of course that I could have had a direct comparison with the Quad, but that was not possible. In my recollection, I should say that it had much the same characteristics. But there were two differences: the Wright/St. George was rather more pronounced in the bass, and the particular model I heard had a bit of a hiatus at the cross-over frequency. The latter quality was hardly noticeable until we used the white noise test; and of course it is only a matter of adjustment. I have an idea, indeed, that it was due to mishandling by a noise merchant who had been pumping a 120 watt signal into it just before I arrived. No wonder the demonstrator seemed a little anxious, for a signal of that magnitude should have been sufficient to tear the thing apart. Evidently it had stood up to the punishment extremely well.

This speaker, then, seems to me to have an auspicious future, particularly as it can be used in a variety of forms, e.g. built up in multiple array into an auditorium wall, or used in pairs hung from a picture rail. I should expect, however, that the latter arrangement might present some difficulties at high volume level since the response pattern is a figure of 8 and the rear signal might cause interference on reflection from the wall.

Amongst ordinary tweeters I heard nothing of comparable quality to our Kelly Ribbon unit. That, in my view, is in a class by itself.

Another speaker system that attracted some attention was the Tannoy "Belvedere". This is a comparatively small enclosure (not available in Britain) designed to take the 12 in. Dual Concentric. Notwithstanding the American tendency in recent years to go in for bigger and bigger units—15 in., 18 in., and even 21 in. for some purposes—I found that the 12 in. Dual had established a considerable reputation, as had also the corresponding W/B 12 in. Concentric unit. I found also that there is a marked tendency coming along for even smaller units. Is that the back-lash of stereo? I wonder. Anyway, I am quite sure that before long there will be a strong demand for an 8 in. Dual Concentric unit. I would love them for my columns.

American Pickup Cartridges

I said last month that before I left I hoped to get hold of a Weathers Ceramic cartridge which seemed to have useful qualities. I failed. In fact, the only one I heard, or saw, was at the Boston Fair. None of the magazines—*Audio*, *Radio Electronics* and *High Fidelity*—whose Editors I visited, had been able to obtain one. So I suppose we shall have to wait a while. There were, however, two other cartridges that specially interested me (Fairchild and Grado) and I have brought samples home with me. And there were two others, the E.S.L. (Ortofon) and the Shure, which I only heard casually, but which I want to know more about—the latter is a moving magnet type, I understand. The Decca had not been released, though it had been announced by H. H. Scott.

I saw both the Fairchild and the Grado made up from incredibly tiny parts at the respective laboratories, and I actually measured the characteristics of the latter as it was being. and when it had been, assembled. I have had it in continuous use, too, since I came back and am obtaining fantastically good results from it. But of that more anon. I have not yet done more than just try out the Fairchild to ensure that it is in working order. Both are twin moving coil cartridges and both therefore avoid the very difficult problem which is presented to the moving iron (variable reluctance) type of having to keep the moving element accurately centralised between four pole pieces. There is thus an advantage to start with in the matter of linearity. There is, however, an equally difficult problem in the matter of mass. For the moving mass, as referred to the stylus, resonates with the record compliance at a high frequency. Several monophonic moving coil pickups have managed to keep that resonance above 16 kc/s, but it has not been an easy thing to do. When two moving coils (at right angles to each other) are used instead of one, either the mass is increased significantly, thereby lowering the frequency of the H.F. resonance by about an octave, or fewer turns have to be used and the sensitivity is reduced.

I shall look forward therefore to putting these two cartridges through comprehensive tests and to comparing them with the Decca, production models of which have at last become available. I have deliberately refrained up to now from commenting in detail upon the performance of the Decca (as some others have done) because I do not regard it as proper to compare laboratory made prototypes with production models. It so often happens that prototypes have to be modified somewhat in the interests of reliability in large-scale production, or ruggedness in handling.

What an exciting time I have before me!

Stereo Standards

On the whole, then, I should regard the standard of American equipment for stereo as about the same as our own. There are, in fact, more good cartridges, and more good arms available, and there are at least three makes of amplifier and half a dozen makes of loudspeaker which are as good as any that we have.

But I don't think the American records are as yet up to ours technically. There is nothing to equal, in my view, the E.M.I. recording of the Klemperer *Pastoral* Symphony or the Decca recording of the Martinon *Pathétique* Symphony.

By and large, too, I find that even the musical folk and the women over there tolerate a far louder volume level than we should. A pity, because then the delicacies are apt to be overlooked.

I don't suppose folk over there are any better or any worse at musical appreciation than we are over here. But many things are more blatant. I certainly found it so in the TV programmes and in general advertising. Everything seems to be unduly inflated, even the size of the newspapers and certainly the size of the sounds that Hi-Fi fans make. My son remarked that list prices in America are only figures to come down from!

You are old, Father William

I did think, however, that the limit of topsy-turvydom had been reached in a statement by Mr. O. B. Hanson, R.C.A. vice-president, on the subject of stereo broadcasting. Here it is as reported in the American journal, *Printers Ink*. Hanson was commenting on the possible use of an A.M. technique as compared with the F.M. technique advocated by others.

"One advantage is that everyone would not have to buy new radios as they would if F.M. became the dominant system of broadcasting, because most people have A.M. radios already. However, they would have to go out and buy new A.M. radios if they wanted to enjoy the stereo benefits of the technique".

Another advantage Hanson cited is A.M. radio's lack of high-fidelity. "Many people, particularly women, find it uncomfortable to attend a live concert, for example, because the extremely high notes are somewhat painful to their ears", Hanson said. "F.M. radio has this same disadvantage because it can reproduce sound up to and beyond the range of human hearing", Hanson said. "R.C.A.'s development of stereo radio has a built-in advantage", Hanson told *Printer's Ink*, "because A.M. automatically screens out the high notes that are painful to some people".

So now you know! P.W.

I WAS THERE—No. 4

By W. S. BARRELL

The Continent and Bayreuth

Once electrical recording had become fully established, we received urgent requests from overseas agents to make recordings in their territories, and early in 1927 Charles Gregory and I went to Amsterdam to record William Mengelberg and his Orchestra. The waxes had gone on ahead, but the mass of heavy equipment we took as personal luggage. The microphones and cutters we always took in our suitcases and although we invariably had trouble with the Customs authorities we considered this preferable to letting these delicate and essential pieces of equipment out of our hands.

The amplifiers suffered severe damage, which was not surprising from what I saw of the way the cases were handled on the jetty, and I spent the greater part of two days getting them to work. Meanwhile, Arthur Brooks, manager of the Recording Department, had arrived. Brooks was one of the most knowledgeable persons in the art of good living I have ever met and with him around one's personal comfort was assured. Having come up the hard way he was personally aware of the mental and physical strain of a full day's recording and took it upon himself to see that we fared well; the best available was just good enough.

We had a full and very successful ten days' work, receiving the fullest co-operation from everyone. None of the records we made remain in the catalogue today, but any collector still having copies knows how well they sound when played on a modern reproducer.

It is interesting to compare the recording technique of those early days with that of today. We used only one microphone and had no tone controls of any kind. Alterations in balance, etc., could be made only by changing the orchestral seating or the positioning of the single microphone. Today a battery of microphones with individual bass and treble controls together with other electrical aids are on tap: one often feels that much of the art of recording has been replaced by the "knob" and screwdriver. I am not suggesting that complicated recordings can be covered adequately with one microphone. On the contrary, multi-microphone technique is necessary for many recordings made today. What I am against is the practice, especially among the younger operators, of adding to the number of microphones when so often the desired result could be obtained by a rearrangement in the studio.

Soon after our return from Amsterdam, Brooks, in the face of keen competition, secured for Columbia the exclusive rights to record at Bayreuth. In due course he, Gregory and I set off, with the equipment again as personal baggage—the German authorities having supplied us with documents to prevent Customs examination at the frontier. Although there was no trouble at the frontier, we had more than enough on arrival at Bayreuth, and it was only after paying an enormous deposit that the equipment was handed over to us.

Some time was spent in setting up, testing, buying accumulators and arranging for their periodic charging. We were allotted a dressing-room at the side of the stage as a recording room. On the door, Richard Wagner had chalked a notice: "Rehearsal tomorrow at 8 a.m.", and this had been carefully preserved by covering it with plate glass.

We recorded on the stage, which covered a huge area in the shape of an inverted "T". By using a semicircular backcloth, we were able to reduce its effective size to something nearer our requirements. Arranging recording sessions was extremely difficult as we had to fit in with Festival performances and innumerable rehearsals, often called overnight, so, although we stayed for seven weeks, we managed to get only fifteen recording sessions. Time hung heavily on our hands—the one compensating factor was that we were able to send a few test waxes to England for processing, and have pressings sent back for us to hear. This facility proved most helpful because we were undertaking something much bigger and more ambitious than we had hitherto tried. The recordings which we obtained, especially the *Tannhäuser* and *Tristan* excerpts, were, from a technical point of view, outstandingly fine, even by today's standard.

Most recording expeditions provide some amusing moments; Bayreuth was no exception. On one occasion we were recording an item which, despite the use of the finest groove spacing, stealing every possible inch of recording space at the start and running to the extreme limit of minimum diameter, was too long by five seconds. We explained this to the conductor and asked if he would take it just that little bit faster to save the five seconds. "No", he shouted, and threw his baton on to the floor, with the added remark that "an increase in tempo would be inartistic". Twice he repeated the item, but each time it was too long. We apologised for technical breakdowns. On the third repeat we got it on with five seconds to spare! I have often wondered whether this was achieved by accident or design.

The Festival over, artists and orchestra quickly dispersed and Gregory and I packed our gear and left for home. Arthur Brooks, however, had to stay another fourteen days to recover the deposit paid to the Customs authorities.

FEDERATION AND SOCIETY NOTICES

Enjoy your records more in 1959 by joining your local Gramophone Society. Information concerning existing Societies will gladly be given by the Hon. Secretary of the National Federation of Gramophone Societies, Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex. If you think about forming a new Society, send a sixpenny postal order to Mr. Luckman and receive in exchange many helpful suggestions and much good advice.

All Society Secretaries should note that this column will appear again in March. Notices, clearly written printed or typed, on postcards, should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, and should reach him not later than Saturday, January 31st.

Acton & District G.S. Monthly on Mondays at the Kings Arms, Acton Vale, at 7.30 p.m. Refreshments available. Next meeting January 12th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Barrow G.S. Meets in the John Whinnerah Institute, Abbey Road, Barrow, on alternate Fridays at 7.15 p.m. Hon. Sec., 235 Abbey Road, Barrow.

Blackburn G.S. Tuesday evenings fortnightly in Room 4, Y.M.C.A., Blackburn, at 7.30 p.m. Next meeting January 6th. Hon. Sec., 43 St. Albans Road, Darwen.

Bognor Regis & District G.S. Fortnightly meetings on Wednesdays at 7.45 p.m. at the Terminus Hotel, Bognor Regis. Hon. Sec., 14 Orchard Way, Bognor Regis.

Bookham G.C. Alternate Thursdays at The Old Barn Hall, Great Bookham, at 8 p.m. Next meeting January 8th. Hon. Sec., 34 Dowlans Road, Great Bookham, Leatherhead.

Bournemouth & District G.S. Concerts on the first Tuesday each month at Linden Hall Hydro, Christchurch Road, Bournemouth, at 7.30 p.m. Hon. Sec., 29 Haverstock Road, Bournemouth.

Brentwood & District G.S. Alternate Wednesdays at 7.45 p.m. at Broadway Restaurant, Shenfield. Hon. Sec. 22 Westwood Avenue, Brentwood.

Bristol G.S. Every Monday at Bristol Music Club, 76 St. Pauls Road, Clifton (Nr. Victoria Rooms) at 7. 30p.m. Speakers include Charles Groves, Sidney Sager, Kenneth Mobbs, Evan Prentice and Norman Fulton. Asst. Hon. Sec., 2 Brookleaze, Sea Mills, Bristol, 9.

Bury & District R.M.C. January concert on Wednesday, January 7th, at 7.30 p.m. in The Record Centre, 40 Princess Street, Bury. Hon. Sec., 40 Sunny Bank Road, Bury.

Bushey & Watford G.S. 7.45 p.m. every Tuesday in The Galahad Room, Bushey, and Oxhey Methodist Church, King Edward Road, Oxhey. Hon. Sec., 41 Holywell Road, Watford.

Cardiff G.S. Meets every Tuesday in Clifton Street Presbyterian Church, Newport Road. Hon. Sec., 172 Clive Street, Grange Town.

Chelmsford G.S. Alternate Mondays at 7.15 p.m. at St. Cedds School, Maltese Road, Chelmsford. January 19th, February 2nd and 16th. Hon. Sec., 21 Pines Road, Chelmsford.

Chislehurst G.S. Alternate Tuesdays from January. 6th (276th meeting) in Chislehurst Library at 8 p.m. Room for a few more members. Hon. Sec., 48 Blanmerle Road, New Eltham, S.E.9.

Cinema Organ Soc. First Thursday each month, 6.30 to 10 p.m. at Fred Tallant Hall, Drummond Street, Euston. Refreshments available. P.R.O., 179 Ardgowan Road, Catford, S.E.6.

Crawley R.M.S. Alternate Mondays at 7.45 p.m. in the Red Cross Hut, West Green Drive, January 5th and 19th, February 2nd and 16th. Acting Sec., Chestnut Cottage, High Street, Crawley.

Croydon G.S. Alternate Saturdays at 7 p.m. in Norbury Library, Beatrice Avenue, Norbury. January 3rd, 17th, 31st. Hon. Sec., 23 Penrith Road, Thornton Heath.

Dartford G.S. Every Thursday at 7.45 p.m. in Central Library, Dartford. Hon. Sec., 12 Hazel Road, Dartford.

Derby R.M.S. Every Monday at 7.30 p.m. in Friends Meeting House, St. Helen's Street, Derby. Hon. Sec., 4 Belper Road, Derby.

Dewsbury G.S. Alternate Wednesdays at 7.30 p.m. this new Society meets in the Junior Library, Wellington Road, Dewsbury. Hon. Sec., 28 Oddfellows Street, Mirfield.

Ealing G.S. Alternate Fridays at Parkfields, South Ealing Road, W.5, at 7.30 p.m. from January 2nd. February 27th, Swedish Institute for Cultural Relations. Hon. Sec., 9 Taunton Mews, Dorset Square, N.W.1.

East Ham G.S. Second Tuesday every month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Edinburgh G.S. Now in 12th season. Guest speakers include Joseph Hislop, Dr. Hans Redlich and Evelyn Rothwell. Hon. Sec., 18 Hartington Place, Edinburgh.

Felixstowe G.S. Alternate Thursdays throughout Winter. Next meeting January 8th at 7.30 p.m., St. Peter's School Hall, Stanley Road. Hon. Sec., 40 Newry Avenue, Felixstowe.

Glasgow G.C. Alternate Wednesdays at 7.30 p.m. at 16 Newton Terrace, Sauchiehall Street, Glasgow (c/o Society of Friends). Hon. Sec., 4 Belmont Drive, Rutherglen, Glasgow.

Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., "Lyndhurst", Thursley Road, Elstead.

Hammersmith G.S. Fortnightly on Fridays at 8 p.m. in Westcott Lodge, W.6. Next meeting January 2nd. Hon. Sec., 42 Rylett Road, W.12.

Hampstead Contemporary Jazz Society. Alternate Saturdays at Burgh House from 7.30 p.m. Relaxed listening. Best equipment. Hon. Sec., 88 Haverstock Hill, N.W.3.

Hatfield G.S. This new Society meets on the second and fourth Friday each month at Roe Hill House, Bishops Rise, Hatfield, at 8 p.m. Hon. Sec., 27 Bishops Rise, Hatfield.

Henry Wood G.S. Every third Sunday in the comfortably appointed music room at 4 Beulah Hill, Upper Norwood, at 6.45 p.m. Next meeting January 18th. February 8th, Mendelssohn 150th Anniversary. Hon. Sec., at above address.

Hornsey G.S. Alternate Thursdays at Muswell Hill Branch Library at 8 p.m. Hon. Sec., Central Library, Tottenham Lane, N.8. January 15th, Dr. K. J. Whitelaw, "Ravel-Debussy". Membership free.

Horsforth Hi-Fi G.S. Fortnightly throughout the winter from September 10th at Featherbank Café, Horsforth, at 7.45 p.m. Hon. Sec., 10 Springfield Gardens, Valley Road, Pudsey.

Ilkley G.S. Every Tuesday at 8 p.m. in the Council Room, Lecture Hall, Riddings Road. January 8th, Shostakovitch—an appreciation in honour of the visit to the town by the composer. Hon. Sec., 36 Middleton Road, Ilkley.

Ipswich G.S. Every Friday—Classical. First and third Tuesday each month—Modern Jazz. All meetings, 7.45 p.m. at Ritz Café, Buttermarket. Hon. Sec., 97 Burrell Road .Ipswich.

Leicester G.S. January 12th and 26th, February 10th (Tuesday) and 23rd. Details from Hon. Sec., 42 Holmfield Avenue, Stoneygate, Leicester.
Leigh G.S. Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.
Liverpool Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.
London Transport G.C. Welcome more members. Full programme until March from W. A. J. Strange, 9 Walpole Road, Tottenham, N.17 or Station Master, Liverpool Street. XRL 5369.
Manchester G.S. Hon. Sec., 3 Kingsley Avenue, Urmston. Alternate Mondays at 6.30 p.m. in International Club, 64 George Street, Manchester, 1 (behind Art Gallery). January 26th, February 9th and 23rd.
North Manchester G.S. Fortnightly from January 6th at Atlow Mount, Bury Old Road, Manchester, 8, at 8 p.m. Hon. Sec., 24 Davyhulme Road, Urmston.
Oldham G.S. Alternate Sundays at Werneth Park Study Centre, Werneth, Oldham. Hon. Sec., 16 Valley New Road, Royton, Oldham.
Putney G.S. Meetings at 8 p.m. on alternate Mondays in "Crew's Cabin", Star and Garter Hotel, Putney Bridge. January 12th, John Warrack. Hon. Sec., 6 Combemartin Road, S.W.18.
Quest G.P.—Bromley. Chairman, 47 Palace View, Bromley, Kent. Every third Saturday at 7.30 p.m. at Central Hall, London Road, Bromley. Live and recorded music.
Reading G.S. Fortnightly on Tuesdays at Abbey Gateway, Reading, at 7.30 p.m. Hon. Sec., 237 Thirlmere Avenue, Tilehurst, Reading.
Recorded Vocal Art Soc. The Green Man, Bedford Street, Strand, at 7 p.m. January 8th, February 12th, March 12th (Harold Rosenthal—The Story of La Scala). Hon. Sec., 15 Clovelly Road, London, N.8.
Ryde R.M.S. Every Wednesday at 7.30 p.m. in Crown Hotel, Ryde, I.o.W. Hon. Sec., Roslin, Chillerton, I.o.W.
St. Albans G.S. A new Society meeting on the first and third Tuesday each month at Abbey Restaurant Hall at 8 p.m. Hon. Sec., 145 Beech Road, St. Albans.
Sanderstead G.S. Alternate Mondays from January 5th at The Old Lantern, Cranleigh Parade, Sanderstead, at 7.45 p.m. Hon. Sec., 4 Hill Close, Purley.
Sheffield G.S. Y.M.C.A., Fargate, at 7.30 p.m., Mondays, January 5th and 19th. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7.
Sheffield R.M.C. Every Wednesday at 7.15 p.m. at Nether Chapel, Norfolk Street, Sheffield. New season commences 7th January. Hon. Sec., "Lathkill", Dalewood Road, Sheffield, 8.
Southampton & District G.S. January 2nd at the Conference Room, Civic Centre. Alternate Fridays at 7.30 p.m. at the Polygon Hotel from January 16th. Hon. Sec., Flat 5, Royal Southampton Yacht Club, Northlands Road, Southampton.
Southgate & District R.M.S. Second and fourth Wednesday each month at "Hollies" Hall, Nursery Road, Southgate, at 7.30 p.m. Next meeting January 14th. Hon. Sec., 49 Dale Green Road, New Southgate, N.11.
Southport & District G.S. Fortnightly throughout the year on Thursdays, 7.30 p.m., Thoms' Café, 291 Lord Street, January 8th and 22nd. Celebrating 21st Anniversary in March. Hon. Sec., 120 Churchgate.
Sussex G.C. Hon. Sec., 45 West Street, Brighton. Alternate Tuesdays at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m., January 13th and 27th.
Thorpe Bay G.S. First, third and fifth Thursday in the month at St. Augustine's Hall, Johnstone Road, at 8 p.m. Annual meeting, February 5th. Chairman, 38 Branscombe Gardens, Thorpe Bay.
Torbay G.S. Fortnightly on Thursdays at Callard's Café, Torquay, at 7.45 p.m. Hon. Sec., 38 Quinta Road, Torquay.
Wagner Society (England). Manchester Branch meets at the International Club, 64 George Street, Manchester, monthly on Wednesdays. January 7th, A.G.M. Hon. Sec., 87 St. John's Road, Manchester, 16.
Walton and Weybridge G.S. January 14th and 28th at 7.45 p.m. in Parish Hall, Weybridge. Hon. Sec., 38 King George Avenue, Walton-on-Thames, Surrey.
Wimbledon & District G.S. Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, January 2nd and 16th. Hon. Sec., 223a Kingston Road.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, *The Glade, Green Lane, Stanmore, Middlesex.*

Maggie Teyte

I join Mr. Roland A. Ward from Kingston-upon-Thames in his plea, in last October's issue of THE GRAMOPHONE, to have Maggie Teyte's wonderful recordings in LP form.

I have treasured for many years her songs on the old H.M.V. 78 discs (especially DA1777, Fauré's *Après un rêve*, DA1821, Hahn's *L'heure exquise* and DA1779, Duparc's *Chanson triste*) which nowadays are practically "rare" records in this country.

We never had the privilege here in Argentina to have Dame Maggie Teyte in person, but her exquisite interpretations are very well known and very much appreciated among music lovers through her recordings. I am sure H.M.V. will listen to this demand and very soon we shall have all that beautiful music preserved under the microgroove form.

Buenos Aires,
Argentina. JOSE ANGEL F. GUTIERREZ.

More Buried Treasure

A few years ago your correspondence columns contained a number of most interesting letters under the heading "Buried Treasure". The writers told of out-of-the-way music they had enjoyed which is not often heard in the concert hall or recital room but which was available on records.

I am sure I am by no means the only one of your readers who found those letters of absorbing interest and I think there must be many of us who would like to read more about the "discoveries" of correspondents from the vast forest of recorded music.

Among records of little-known music which I have acquired and come to love are the following:—

1. Balakirev's Symphony No. 1—R.P.O. and Beecham on Columbia 33CX1002, a colourful work, very easy to listen to and played as only Sir Thomas knows how. 2. Rossini's 6 Sonatas—Solisti: di Zagreb with Antonio Lanigro on Vanguard PVL7037—early Rossini and utterly enchanting, exquisitely performed. 3. Bach's 6 concertos for harpsichord after Vivaldi—Sylvia Marlowe on Capitol P8361, wonderful renderings of some of Bach's most interesting transcriptions. 4. Piano recital by Mindru Katz on Pye CCL30111—this record contains the only version of a tuneful suite by Enesco and works by Ravel, Fauré, Prokofiev, Shostakovitch and Khatchaturian very well performed by a pianist of whom I hope we shall hear a great deal more.

Sevenoaks, Kent. KEITH T. FAGAN.

Vocal Recordings

I agree with Mr. C. T. Williams not to believe that 90 per cent of operatic records are badly recorded but most of the time there are other causes for unsatisfactory reproduction.

The human voice is, I think, one of the most difficult to reproduce on the gramophone, probably due to the ample contents of the higher harmonics and to the wide dynamic range of some voices. Especially, when the recordings are made with a close microphone position the factors mentioned are of more influence. The timbre of the voice does not remain natural in such recordings. Nobody hears a soloist so closely at a real performance. When the distance is too close one hears certain sounds of the vocal chords or throat sounds, which *sometimes* are heard in a concert hall. Other factors may be the cause for "shrillness" in reproduction. Only the best type of pick-up (1 milligram needle-mass or less, small needle-point (0.5-0.75 mill) and a *flat* frequency response) will track the complicated groove of a vocal orchestral combination. Furthermore, ample power of both amplifier and speaker is recommended.

I have a Decca record of Renata Tebaldi which sounded bad in the fortissimo-passages when I played it a few years ago for the first time. Using a better pick-up (I now am only content with the Ortofon-C type!) it sounded already better; a 10-watt amplifier instead of a 5-watt, improved again and the use of different types of speakers gave also different results. The high-frequency speakers are the most critical. The Tannoy H.F. unit gave the best results of all I have tried. (I have not yet had the opportunity to try an electrostatic speaker!)

Another thing that probably makes Messrs. M. and A. Bastow remark in your December issue, that only pre-war vocal recordings sound satisfactorily, is the fact that the dynamic—and frequency—ranges both are enlarged on the recordings of today and therefore they require more power and better quality in the reproducing equipment.

The most beautiful vocal recording today, I know, is that of the opera *Medea* on Mercury with M. Callas. Mercury uses the one-microphone recording method. The voices are not picked-up close and sound more natural. This is contrary to many other recordings (Decca, H.M.V., etc.) where the voices sound sharper ("edgy", throat sound). Sometimes bad pressings of a good recording cause shrill sound both in the vocal sounds and orchestral tutti's, but this is another matter.

Haarlem, Holland. J. TH. ENDENBURG.

With reference to Mr. C. T. William's letter in the December issue regarding the upper register aberrations experienced with his equipment, I am wondering whether this is yet another example of the old-fashioned "pentode top" which is, alas, still all too often associated with modern commercial wide-band amplifiers.

My experience is that amplifiers based on triodes (especially in the output stage) rarely give rise to third harmonic distortion, but because of lower manufacturing costs possible with equipment using the more powerful tetrode or pentode, my impression is that too many amplifier makers tend to employ circuit designs incorporating multi-grid valves.

I have a Williamson design amplifier (using triodes) and have never experienced the distortion mentioned by Mr. Williams.

Walton-on-Thames,
Surrey. C. J. HIGHMAN.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of **sixpence per word**, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as **Trade** and charged at the rate of **ninepence per word**. If a Box Number is used an extra 2s. 6d. should be added to the cost; this includes the forwarding of replies. **Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month** and must be prepaid by the form of postal orders or cheques addressed to **Messrs. General Gramophone Publications Ltd., 70 Charlotte Street, London, W.1.** The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

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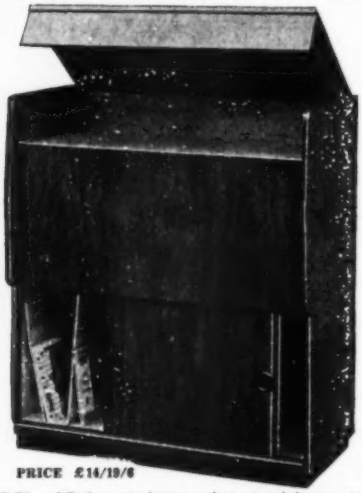
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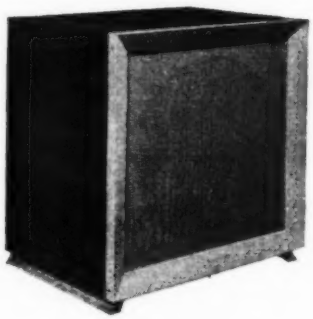
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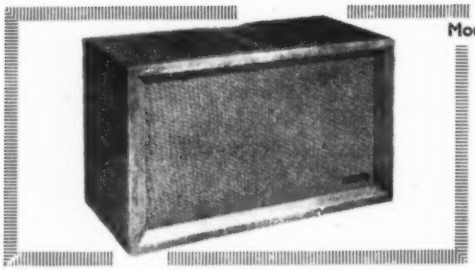
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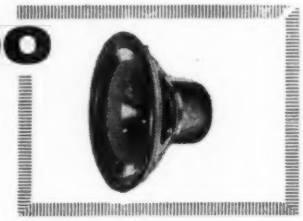
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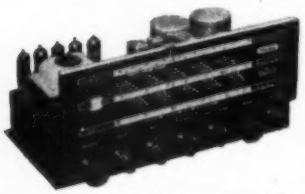
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Goodmans High Fidelity Loudspeaker Manual, *which contains full information on Goodmans High Fidelity products, free on request.*

...Europe's largest Manufacturers and the World's largest Exporters of High Fidelity Loudspeakers

WEMbley 1200 (8 lines) *Grams: Goodaxiom, Wembley, England*

A RANGE TO CHOOSE FROM



STEREO-TWELVE CHASSIS 37 GNS

The most complete unit yet produced for Stereo giving 6 watts high fidelity push-pull output on each channel, 12 watts total. Full VHF band, medium and long wavebands. Stereo and monaural inputs for records, tape and radio and a tape output for Stereo and monaural tape recording. Comprehensive matching for all types of crystal pick-ups. The perfect basis for a complete monaural reproducing system or for a complete stereophonic system now or later.

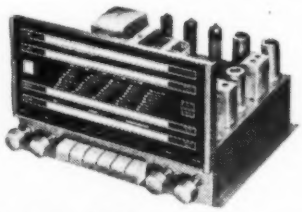
ST 3 AM/FM TUNER 27 GNS



A self-powered high fidelity tuner covering full VHF, medium and long wavebands with automatic frequency control on VHF. Excellent in combination with the Armstrong A.10 Mk. II Amplifier and Control Unit but the cathode follower stage and variable feedback output control enable this tuner to be used with virtually any amplifier available.

Armstrong

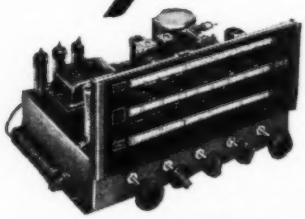
PB 409 CHASSIS 28 GNS



A nine valve AM/FM radiogram chassis giving 6 watts push-pull output and fitted with attractive piano key selectors. Covers full VHF band, medium, long and short wavebands and an output socket is provided for tape recording from radio and pick-up. Can be adapted for stereo at any time by the addition of our compact easy-to-fit converter amplifier.

Write for descriptive literature and details of Home Trial facilities, Hire Purchase terms and Guarantee, or call at our Holloway Showroom for full unhurried demonstration and professional advice on your installation.

'JUBILEE CHASSIS 29 GNS



An AM/FM radiogram chassis with nine valves and two diodes with push-pull output stage providing 6 watts. Full VHF, medium and long wavebands with automatic frequency control on FM and ferrite aerial on AM. Tape record and playback facilities. Can be adapted for stereo at any time by the addition of our compact, easy-to-fit converter amplifier.

ARMSTRONG WIRELESS & TELEVISION CO. LTD., WARLTERS ROAD, LONDON, N.7. Telephone: NORth 3213



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Whatever your experience with tape, Modern Electrics are there to help you with everything from a complete installation to a few inches of leader tape. *S.A.E. brings comprehensive tape lists.*

Vortexion W.V.A.	£93.13.0	$267
Vortexion W.V.B.	£110.3.0	$315
Brenell Mk. V	64 gns.	$192
Brenell Three Star	58 gns.	$174
Ferrograph 3A/N	79 gns.	$237
Ferrograph 3AH	86 gns.	$256
Ferrograph 66N	84 gns.	$252
Reflectograph 500	94 gns.	$282
Grundig TK25	62 gns.	$186
Grundig TK20 with Mic.	50 gns.	$150
Grundig TK30	72 gns.	$216
Grundig TK35	82 gns.	$246
Grundig TK830/3D less Mic.	100 gns.	$300
Elizabethan Escort	45 gns.	$135
Philips 8108	62 gns.	$186
Philips AG.8109	39 gns.	$87
Stuzzi Transistor/Battery	69 gns.	$207
Truvox R.2	56 gns.	$168

● STEREO

Ferrograph Stereo-Ad	38 gns.	$90
Ferrograph 88	105 gns.	$315
Ferrograph 3S/N	89 gns.	$267
Brenell Stereo Deck	£33.16.0	$101
Brenell Pre-Amps...	each 17 gns.	$51
Brenell Recorder	£97.0.0	$289
Jason JSM.1 Tape Unit	£37.10.0	$107

● DECKS

Wearite 3A	£35.0.0	$100
Wearite 3B	£40.0.0	$114
Brenell	28 gns.	$84
Collaro Mk. IV	£25.0.0	$72
Truvox Deck	26 gns.	$78

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Lustraphone

"Stereomic" Stereo Microphone—*as available*		
Studio Ribbon VR.53	9½ gns.	$28.50
Pencil Ribbon VR.64	7½ gns.	$22.50
LFV/Dynamic	8½ gns.	$25.50
"Lustrette" Dynamic	£3.7.6	$10
Reslo Ribbon RBL/T or CRH	£8.15.0	$25
Film Industries Ribbon	£8.15.0	$25
Grampian Moving Coil, complete	£8.0.0	$23

Also Acos, Geloso, etc.

Components and accessories by leading manufacturers.

TAPES BY EMI, BASF, SCOTCH BOY, FERROTAPE, MSS, PHILIPS, etc. IN ALL STOCK SIZES. ALSO EDITING AND JOINTING TAPE.

Complete detailed tape list free on request

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A wide range of single channel and stereophonic models by leading makers available.

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Leak Point One Stereo Pre-Amp.	£21.0.0	$60
Avantic SPA.11	£29.8.0	$84
Avantic Stereo SPA/21	£48.10.0	$138
Pamphonic 3000	£31.10.0	$90
Rogers Control Unit	£18.10.0	$53
C.Q. Twin Four	21 gns.	$63
Jason J.2/10 Mk. II	£37.10.0	$110
Pilot SHF.15	32 gns.	$96
Dulci Stereo 8	22 gns.	$66
Dulci DPA/10/2	24 gns.	$72
SINGLE CHANNEL		
Leak TL12 Plus	£18.18.0	$54
Quad II	£22.10.0	$64
Quad Control Unit	£19.10.0	$56
C.Q. Quality 10 w.	£19.19.0	$57
R.C.A. Amp. and Pre-Amp.	£41.0.0	$117
R.C.A. FM Tuner	£24.0.0	$50
Rogers Cadet	10 gns.	$30
Rogers Junior	£17	$49
Rogers Pre-Amp.	£8	$23
Quad FM Tuner	29 gns.	$60
Chapman 55E. FM	38 gns.	$90
Jason AM/FMS.2 Tuner	£31.11.8	$65
Jason JTV Tuner	£26.13.10	$55

LOUDSPEAKERS

WHARFEDALE		
Column Eight	£21.15.0	$45
Super 3	£6.19.11	$16
Super 8FS/AL	£7.6.11	$17
Golden 10FSB	£8.14.11	$18
SFB3	£39.10.0	$115
3-Speaker Enclosure	£73.10.0	$210
TANNOY		
Canterbury	£57.15.0	$165
Tannoy 12" Dual Unit	£30.15.0	$91
Tannoy Dual 15"	£37.10.0	$107
W.B. 1016	£8.0.0	$16
C.Q. Senior	£18.7.6	$45
C.Q. 'Q-Flex'	£14.14.0	$31
C.Q. Tetraq	£6.15.0	$16
GOODMANS		
300	£11.5.9	$32
Goodmans 400	£16.1.0	$46
Goodmans 15/4	£53.11.0	$156
Goodmans IB.3	57 gns.	$171
Philips Dual Cone	£10.10.0	$30
Kelly Ribbon Mk. II	£10.10.0	$30
GEC Metal Cone	£9.5.0	$24
Elac 4-Unit Assembly	£10.5.4	$22
Fane 'Quartet'	£35.0.0	$106
Fane 'Trio'	£17.10.0	$50
Richard Allan Golden Ten Assembly	£11.2.2	$27
B.J. Tweeter, complete	£5.5.0	$11

Colaudio 15" as advertised. *Vitavox as advertised.*

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Decca Stereo—*as available*	£22.0.0	$45
Elac 'Stereotwin' Dynamic Cartridge	£19.17.7	$40
Ronette DC284 Stereo Turn-over Cartridge	£4.3.5	$9
Ronette Stereo only	£3.9.6	$7
B.J. Head and Stereo Cartridge	£8.8.0	$20
B.J. Cartridge only	7 gns.	$18
Tannoy Stereo	£13.10.0	$35
Lenco GL58/RD with diamond fitted Stereo Cartridge	£29.3.10	$60
Lenco Trans. Motor GL58	£20.17.0	$45
Lenco 58/580	£26.13.9	$55
Lenco 58/600	£32.10.6	$67
Garrard 301	£26.8.3	$54
Garrard 301 with Strob.	£28.0.11	$57
Garrard 4HF with GCS/10 Stereo P.U.	£19.17.7	$41
Garrard 4HF with GC8: P.U.	£19.7.10	$41
Connoisseur Motor	£28.6.3	$57
Collaro 4TR200	£14.11.0	$30
Collaro 4T200 (with P.U.)	£19.10.0	$42
Garrard TA/Mk. II Motor	£9.15.8	$22
Philips Pick-up	£19.19.0	$41
Connoisseur P.U. with one sapphire head	£8.7.0	$17
Goldring 500	£4.18.8	$10
Goldring 600	£11.13.6	$24
B.J. Arm	£4.8.3	$9
Acos Black Shadow	£8.8.0	$18
Collaro Px and 16" Arm	£5.7.5	$12
Garrard TPA/12 Arm with GMC/5 P.U. and Transformer	£14.3.3	$29

Replacement styli, sapphire or diamonds

From the makers of

ELIZABETHAN TAPE RECORDERS

Mr. H. Lubin, Director, writes:—

We are very pleased that you like our instruments so much. Obviously, the better a retailer understands recorders, the more certain it is that the customer is going to be satisfied with his purchase. Selling the right machine to the right person is everything, and this is where dealers such as yourselves are so important. It is particularly pleasing to us, therefore, that Modern Electrics are helping to bring Elizabethan Tape Recorders to more and more people, for we know that you sell with a full sense of responsibility, so that those who buy from you are assured of getting the best out of their recorders in every possible way.

(*Signed*) H. Lubin, Director.

CUSTOMERS' 24-HOUR SERVICE

With a staff of qualified audio-engineers using most up-to-date equipment we can attend to our customers' tape-recorders and have them ready within 24 hours of coming in for ordinary repair or adjustment.

EQUIPMENT FOR 110 v/A.C. OPERATION

Ferrograph, Reflectograph, Philips, Brenell, Leak, Quad, Jason, C.Q., Avantic, Garrard 301, and 4 HF, Lenco, Connoisseur.



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Always in stock:

Valves, parts, accessories, valve and transistor portable radios, batteries, meters and test equipment F.M. aerials, etc. etc. Enquiries invited.

There's nothing so good as building it with a Jasonkit



SWITCHED FM/TV-SOUND TUNER JTV

This highly successful kit, introduced originally through Hi-Fi News, will provide excellent reception in all areas served by B.B.C. F.M. transmitters, and also by both B.B.C. and I.T.A. television sound transmissions. Reception is effected by a simply pre-tuned switching arrangement. The JTV unit makes it possible for the first time to make recordings of TV sound; the dangers inherent in recording from a modern TV set have hitherto prevented this. The kit includes case and ready-assembled turret tuner with two valves, also all parts including wire, screws, etc. Building is straightforward and copiously illustrated instructions will be found in the reprint published specially or the JTV by Hi-Fi News (2/6 post free). *Four Valves extra.*

Kit as described **£12.19.0**

OTHER JASON KITS FOR AUDIO INCLUDE

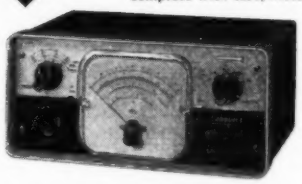
STANDARD F.M. TUNER
ARGONAUT AM/FM
MERCURY SWITCHED F.M.
20 WATT STEREO AMP.
6 WATT STEREO AMP.
STEREO PRE-AMPS.

Full list and details on request

VALVE VOLTMETER E.M.10

A ruggedly designed precision electronic instrument, Model E.M.10 is as good as the most expensive valve voltmeter made and considerably better than any other kitted version. This Jason model offers a wide range of applications and includes a large clear 4½" scale. It is of first class stability. Current ranges may be read directly on the meter. The kit is supplied complete with case, meter and valves, etc., etc.

£18.10.0



OTHER JASON KITS FOR TEST EQUIPMENT INCLUDE

OSCILLOSCOPE O.G.10. With D.G.7.32 Tube **£22.10.0**
STABILISED POWER PACK, P.P.10. (With meter) **£21.0.0**
AUDIO GENERATOR A.G.10 **£11.10.0**
F.M. WOBULATOR, W.10 **£9.0.0**
CRYSTAL CALIBRATOR C.C.10 **£14.10.0**
List on request.

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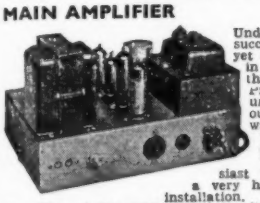
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THE 1959 NEW LOOK — MULLARD DESIGNS FOR THE HOME CONSTRUCTOR — AMPLIFIERS PRE-AMPLIFIERS

COMPLETE KITS OF PARTS FOR THE "HI-FI" ENTHUSIAST

Designed by MULLARD—Presented by US strictly to their specification

THE VERY POPULAR MULLARD "5-10" MAIN AMPLIFIER



Undoubtedly the most successful amplifier yet designed, and used in conjunction with the new Mullard Pre-Amplifier, an undistorted power output of up to 10 watts is obtained. Thoroughly recommended to the "Hi-Fi" enthusiast who contemplates a very high quality home installation, in any case the versatility of the equipment makes it quite suitable for use in small halls, etc. We supply complete to MULLARD'S SPECIFICATION with specified valves and components and including the latest PARMEKO Ultra-linear Output transformer and the Parmeko mains transformer which has power available to drive Radio Tuning Unit.

Price for COMPLETE KIT OF PARTS **£10.0.0**

Alternatively we supply ASSEMBLED and TESTED **£11.10.0**

(Carriage and insurance 5/- extra.)

We also offer this "5-10" incorporating the latest PARTRIDGE ULTRA-LINEAR OUTPUT TRANSFORMER for £1/6/- extra.

MULLARD'S NEW 2-STAGE PRE-AMPLIFIER TONE CONTROL UNIT



A completely new design employing two EF80 valves, and in particular designed to operate with the Mullard range of Power Amplifiers, but also perfectly suitable for other makes, etc. Briefly it incorporates:

- Equalisation for the latest R.I.A.A. characteristics.
- Input for variable reluctance. Magnetic Pick-ups
- Input for Crystal Pick-ups.
- Input for Tape replay.
  - (a) Direct from High Impedance Tape Head.
  - (b) From a Tape Amplifier or Pre-Amplifier.
- Sensitive Microphone Channel.
- Wide range BASS and TREBLE Controls.
- Attractive Perspex front control panel.
- Our Kit is strictly to MULLARD'S SPECIFICATION

Price, COMPLETE KIT OF PARTS **£6.6.0**

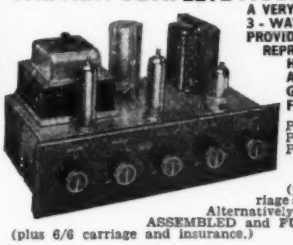
Alternatively we supply ASSEMBLED and TESTED **£8.0.0**

(Carriage and Insurance 5/- extra.)

Only new high-grade components and Mullard valves are supplied with these kits—We do not use "Surplus or Cheap" components.

THE NEW COMPLETE MULLARD "3-3"

A VERY HIGH QUALITY 3-WATT AMPLIFIER PROVIDING EXCELLENT REPRODUCTION AND HAVING AN ATTRACTIVE ENGRAVED PERSPEX FRONT PANEL



Price for COMPLETE KIT OF PARTS

£7.10.0

(plus 6/6 carriage and insurance).

Alternatively supplied ASSEMBLED and FULLY TESTED (plus 6/6 carriage and insurance.)

£8.19.6

The complete specification is available for 1/6. Developed from the very popular 3-valve 3-watt Amplifier designed in the Mullard Laboratories. Our kit is complete to the Mullard specification, including supply of specified components, valves and a PARMEKO OUTPUT TRANSFORMER. We also include switched inputs for 78 and LP records plus a Radio position. Extra power to drive a Radio Tuning Unit is provided.

Please enclose S.A.E. if illustrated and DESCRIPTIVE LEAFLETS are required . . . alternatively the COMPLETE ASSEMBLY MANUALS containing component Price Lists and practical drawings etc., are available at 1/6 each.

SPECIAL PRICE REDUCTIONS—WE OFFER

COMPLETE KIT OF PARTS to build both the "5-10" MAINS AMPLIFIER and the 2-STAGE PRE-AMPLIFIER CONTROL UNIT **£15.15.0**

THE "5-10" and the 2-STAGE PRE-AMPLIFIER both ASSEMBLED and TESTED **£18.18.0**

* PRICES QUOTED FOR THE "5-10" ARE SUBJECT TO £1/6/- EXTRA IF THE PARTRIDGE TRANSFORMER IS REQUIRED.

H.P. TERMS: DEPOSIT £3/16/- and 12 monthly payments of £1/7/8.

When ordering please include an extra 7/6 to cover cost of carriage and insurance

STERNS FOR STEREO

OUR POPULAR MULLARD MAIN AMPLIFIERS ARE RECOMMENDED FOR USE WITH THE DULCI STEREO PRE-AMPLIFIERS

THE "STEREO EIGHT" PRE-AMPLIFIER PRICE: **£23.2.0**
(Carriage and Insurance 5/- extra)

THE "STEREO TWO" PRE-AMPLIFIER PRICE: **£9.9.0**
(Carriage and Insurance 5/- extra).

Both Pre-amplifiers can be supplied to correctly operate with our very popular MULLARD "5-10" MAIN AMPLIFIERS (described above). For Stereo reproduction TWO Main Amplifiers are necessary, but for normal "Hi-Fi" reproduction the "Stereo Eight" and the "Stereo Two" are perfectly suitable to operate with ONE Main Amplifier and the second Main Amplifier can then be added at any time, thus transforming a standard "Hi-Fi" installation over to Stereo.

Fully Descriptive Leaflets are Available. Enclose S.A.E.

THE NEW MULLARD TYPE "C" TAPE PRE-AMPLIFIER — ERASE UNIT



Incorporating the New Ferroxcube Pot Core Push-Pull Oscillator and 3-speed treble equalisation by means of the latest Ferroxcube Pot Core Inductor. PRICES including separate small Power Supply Unit.

COMPLETE KIT OF PARTS **£14.0.0**

ASSEMBLED AND TESTED **£17.0.0**

Deposit £3/8/- and 12 months of £1/4/11.

ALSO AVAILABLE, EXCLUDING POWER SUPPLY UNIT FOR £11/15/- & £14/10/- respectively. (Carr. & insurance is 5/- extra.)

When ordering please state make of Tape Deck to be used.

We present this "Hi-Fi" pre-amplifier strictly to Mullards specification incorporating **only New High Grade Components** and the **Specified New Mullard Valves.** It comprises a Completely Self-contained Unit, all components and valves being contained in a well ventilated Box-Chassis neatly finished in Hammered gold with a very attractively engraved **Perspex Front Panel.**

RECORD PLAYER

THE LATEST MODELS ARE IN STOCK.

MANY AT REDUCED PRICES!!!

- The latest GARRARD TRANSCRIPTION MOTOR "301" with Stroboscopically marked turntable **£28.0.11**
- The T.P.A. 12 TRANSCRIPTION PICK-UP ARM with Crystal or Moving Coil Pick-Up Heads are in stock.
- The new GARRARD Model 4 HF High Quality single Record Player fitted with the latest T.P.A.12 Pick-Up Arm and G.C.8. Crystal Cartridge **£19.7.10**
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- GARRARD Model TA/MK11 Single Record Player, fitted with high output Crystal Pick-Up detachable Head **£9.15.8**

GARRARD AUTOCHANGERS ARE ALSO AVAILABLE R.C. 121/4D—R.C.88/4D—R.C.98/4.

A FEW CASH BARGAINS

B.S.R. MONARCH UA8 4-speed raised Autochanger with Crystal Pick-Up **£6.19.6**

- The COLLARO "CONQUEST" 4-speed Autochanger Studio Pick-Up **£7.19.6**
- The latest COLLARO "CONTINENTAL" 4-speed MIXER Autochanger, Studio "O" Pick-Up **£8.19.6**

The COLLARO 4-speed Single Record Player, Studio Pick-Up **£6.19.0**

Carriage and Insurance on each above 5/- extra.

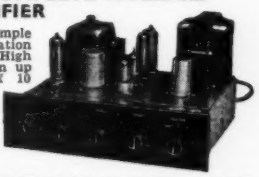


HOME CONSTRUCTORS ! ! !

A RANGE OF "EASY TO ASSEMBLE" PREFABRICATED CABINETS

Designed by the W.B. "STENTORIAN" COMPANY for "Hi-Fi" Loudspeaker systems or to accommodate high quality equipment. The acoustically designed Bass Reflex Cabinets containing the very successful "Stentorian" Speakers give really first class reproduction and are well recommended. Models are also available to accommodate high quality Amplifiers, Pre-amplifiers, Tuning Units, Record Players, etc. All models are very easily assembled, in fact only a screwdriver is required. Fully illustrated leaflets are available including complete specifications of the various STENTORIAN LOUDSPEAKERS. Please enclose S.A.E.

THE NEW COMPLETE MULLARD "5-10" AMPLIFIER



Designed for a simple domestic installation with Genuine High Quality reproduction up to a maximum of 10 watts. Separate BASS and TREBLE Controls are incorporated with switched input for 78 and L.P. Records plus Radio Tuning Unit.

We incorporate SPECIFIED COMPONENTS and NEW MULLARD VALVES. We also give the purchaser the choice of two of the best ULTRA-LINEAR OUTPUT TRANSFORMERS made—first the latest by PARMEKO LTD., and also the latest by PARTRIDGE (£1 6s. extra). We also supply the PARTRIDGE MAINS TRANSFORMER, which has 250 Volts, 35 m/a and 6.3 volts, 2½ amps available to supply a Radio Tuning Unit. The Control Unit can easily be detached from the Amplifier Chassis for use in a remote position.

Price COMPLETE KIT OF PARTS **£11.10.0**

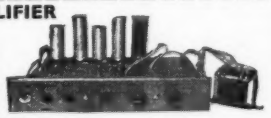
Alternatively we supply ASSEMBLED and TESTED **£13.10.0**

H.P. Terms: Dep. £3/14/- and 12 monthly payments 19/10.

Send S.A.E. for ILLUSTRATED LEAFLET or 1/6 for the COMPLETE ASSEMBLY MANUAL.

STERN'S TAPE PRE-AMPLIFIER and ERASE UNIT

Provides the 'Link' between the HIGH-QUALITY AMPLIFIER & TAPE DECK



MODEL HF/TRIP . . . A completely assembled Pre-Amplifier with own Power Supply. Can be supplied correctly matched for use with Truvox or Collaro Decks, and incorporates Recording Level Indicator and Monitoring facilities. Please send S.A.E. with any inquiry.

£11.10.0 (plus 5/- carr and insurance)

HOME CONSTRUCTORS

SPECIAL PRICES FOR COMBINED ORDERS TO ADD FULL TAPE RECORDING FACILITIES

To any modern "Hi-Fi" AUDIO AMPLIFIER (such as our Mullard "5-10" and 2-valve Pre-amplifier) . . . ALL YOU NEED IS . . . THE TYPE "C" PRE-AMPLIFIER and a TAPE DECK . . . WE OFFER . . .

(a) The COLLARO MK. IV TAPE DECK and the MULLARD TYPE "C" PRE-AMPLIFIER and Power Unit assembled and tested **£37.0.0**
H.P. Deposit £7/8/- and 12 months £2/14/3.

(b) As in (a) above but the Type "C" supplied as COMPLETE KIT OF PARTS **£34.0.0**

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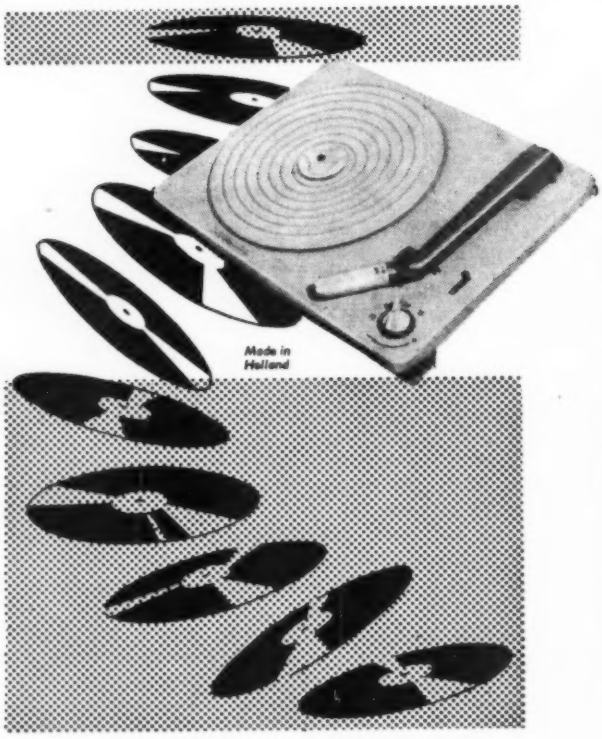
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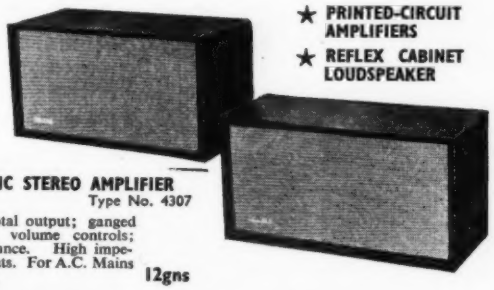
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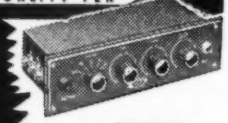
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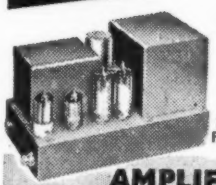


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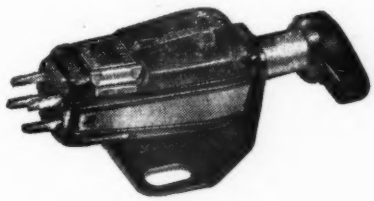
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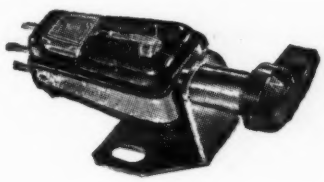
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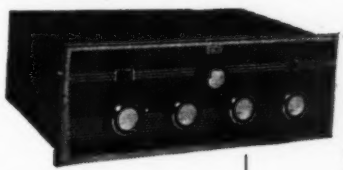
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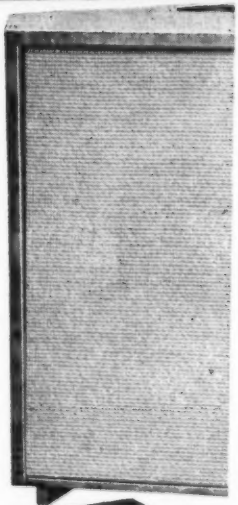
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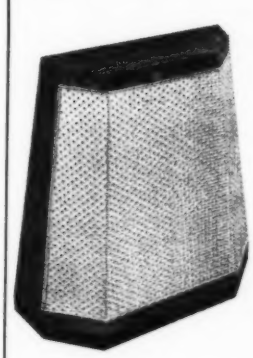
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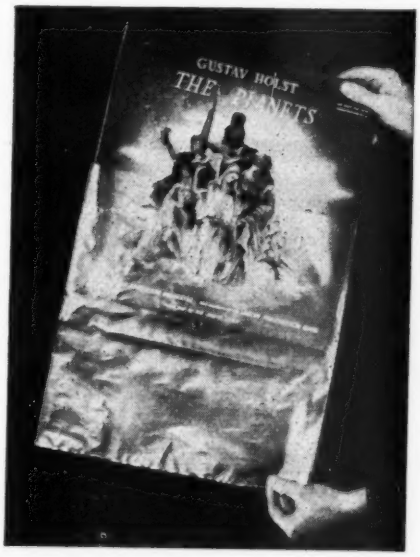
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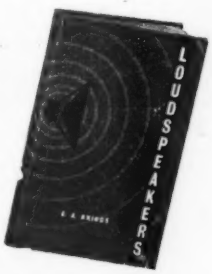
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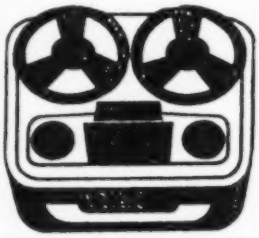
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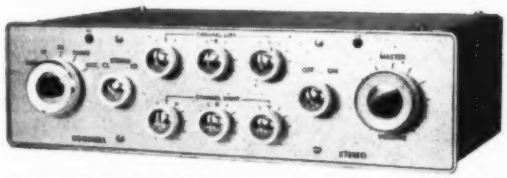
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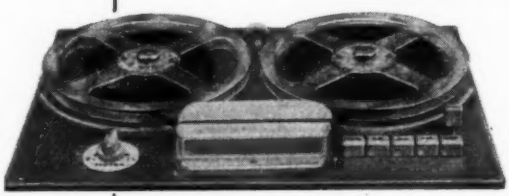
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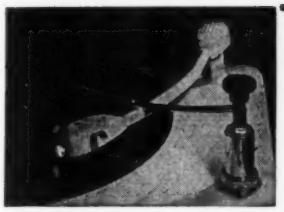
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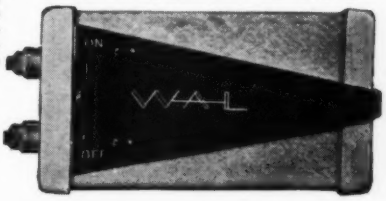
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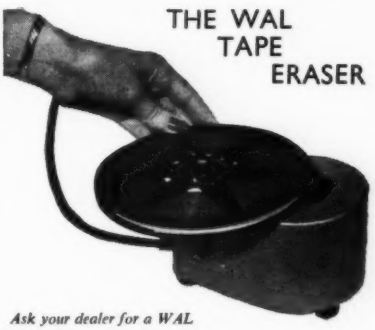
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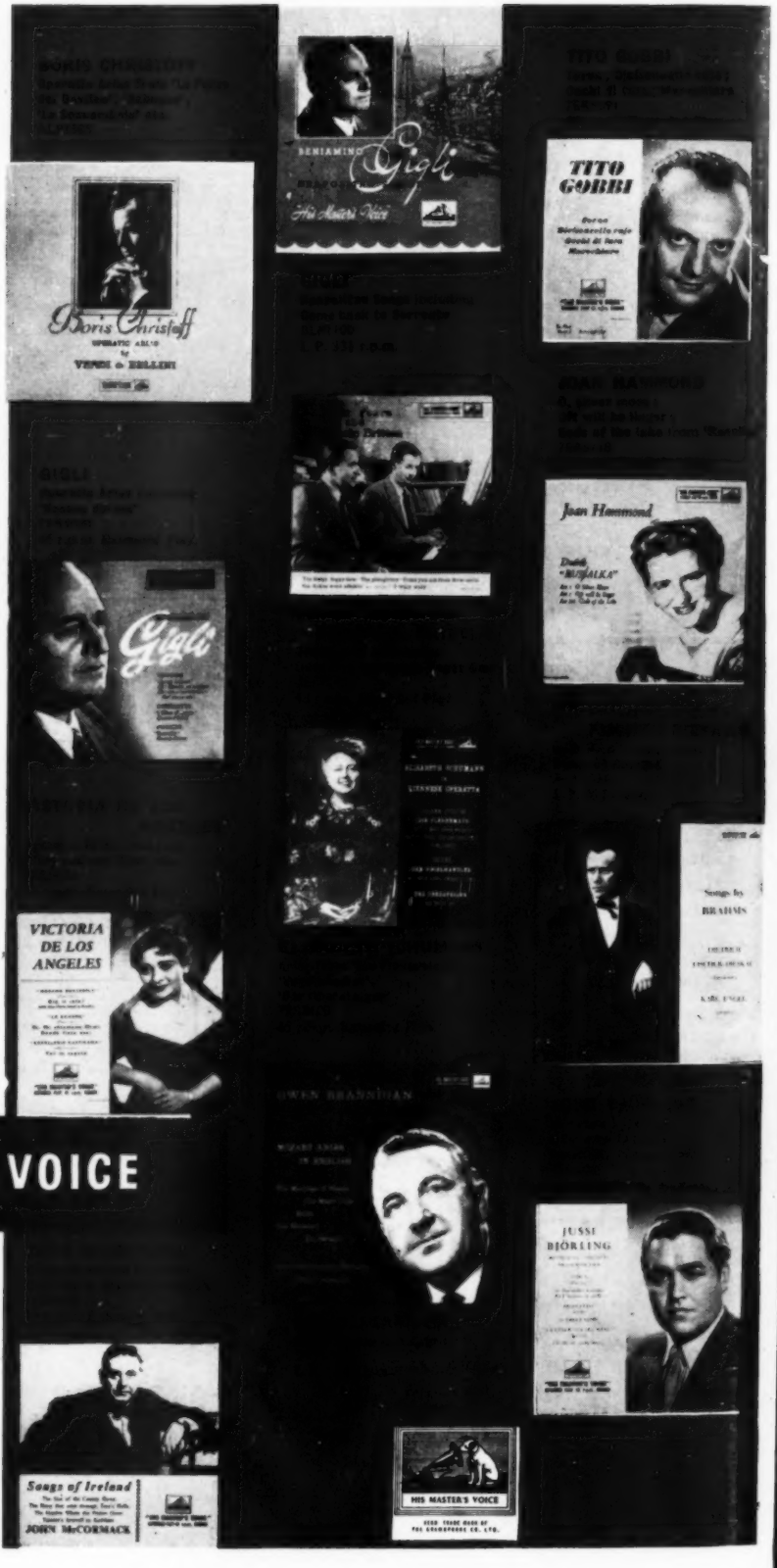
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